

THE
INLAND
PRINTER
MARCH 1916



**The bank is judged by its reserves:
A manufacturer should be judged
By his resources in material, capital,
Technical ability, and science,
To meet requirements as far as possible
In times of storm and stress.
Present conditions teach the buyer
To examine now, and at all times
The antecedents of the seller
As closely as he does the credit
Of those to whom he sells in turn,
And to purchase in normal times
From those who are able
To protect him in emergencies.**



Sigmund Ullman Co.

New York Chicago Cleveland

Mr. [unclear]

"The Paper That You Know About"

For
Service

Brother Jonathan Bond

For
Efficiency

Made and Sold on Honor
For Over a Quarter of a Century

Brother Jonathan Bond is for the printer who strives always to give his customer a little more than what the other fellow calls "value received." It is a modern paper, made in a modern way, but after the good old-fashioned formula — honest materials — no substitutes to bring down the cost and make quality a mere superficiality.

Brother Jonathan Bond will stand up alongside of the highest priced paper made, when it comes to efficiency, in business stationery. Its cost is moderate, because our policy of pricing and our system of merchandising are different.

You can build a business in stationery printing with Brother Jonathan Bond that will *stay built*. The very success of this paper proves that. Made in White of matchless purity and Colors which are particularly attractive for business purposes.

SHALL WE SEND SAMPLES?

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co..... Milwaukee, Wis.
Missouri-Interstate Paper Co..... Kansas City, Mo.
Mississippi Valley Paper Co..... St. Louis, Mo.
Southwestern Paper Co..... Dallas, Texas
Southwestern Paper Co..... Houston, Texas
Pacific Coast Paper Co..... San Francisco, Cal.
Sierra Paper Co..... Los Angeles, Cal.
Central Michigan Paper Co..... Grand Rapids, Mich.
Mutual Paper Co..... Seattle, Wash.

Commercial Paper Co..... New York City
American Type Founders Co. Spokane, Wash.
American Type Founders Co. Vancouver, British Col.
National Paper & Type Co. (Export only) New York City
National Paper & Type Co. Havana, Cuba
National Paper & Type Co. City of Mexico, Mexico
National Paper & Type Co. Monterrey, Mexico
National Paper & Type Co. Guadalajara, Mexico
National Paper & Type Co. Buenos Aires, South America



J. W. Butler Paper Co., Chicago

Established 1844

FOR PROMPT SERVICE

PRINTING MACHINERY AND PRINTERS' SUPPLIES

CARRIED IN STOCK
FOR IMMEDIATE
SHIPMENT BY ALL
SELLING HOUSES
OF THE AMERICAN
TYPE FOUNDERS
COMPANY

THE NEWEST LINE

**Hamilton Steel
Equipments for
Printing Plants**

ARE THE BEST

"AMERICAN
TYPE THE BEST IN
ANY CASE"

CHANDLER & PRICE PRESSES
CHANDLER & PRICE PAPER CUTTERS
DIAMOND PAPER CUTTERS
OSWEGO PAPER CUTTERS
THE HARTFORD PRESS
BOSTON WIRE STITCHERS
BOSTON STAPLE BINDERS
PORTLAND MULTIPLE PUNCHES
CUT-COST EQUIPMENT
HAMILTON WOOD GOODS

*Also a Complete Line of Composing and
Press Room Necessities, including*

TYPE, BORDERS & ORNAMENTS

METAL LEADS & SLUGS
IN STRIPS AND CUT

METAL FURNITURE

BRASS RULE
IN STRIPS AND LABOR-SAVING

HAND NUMBERING MACHINES

TYPOGRAPHIC
NUMBERING MACHINES

ANGLE INK KNIVES

AMERICAN PLATE BRUSHES

STAPLESET BENZINE & LYE BRUSHES

ALL-BRASS GALLEYS

PRESSED STEEL STORAGE GALLEYS

RUN-EASY TAPE COUPLERS

AMERICAN TYPE FOUNDERS COMPANY

LOCATION OF SELLING HOUSES

BOSTON, MASS.
NEW YORK CITY
PHILADELPHIA, PA.
BALTIMORE, MD.

RICHMOND, VA.
BUFFALO, N. Y.
PITTSBURGH, PA.
CLEVELAND, OHIO

DETROIT, MICH.
CHICAGO, ILL.
CINCINNATI, OHIO
ST. LOUIS, MO.

MINNEAPOLIS, MINN.
KANSAS CITY, MO.
DENVER, COLO.
LOS ANGELES, CAL.

SAN FRANCISCO, CAL.
PORTLAND, ORE.
SPOKANE, WASH.
WINNIPEG, CANADA

First Showing of this New Type Face

The Cromwell Series

(PATENT APPLIED FOR)

48 Point

6 A \$5 05 9 a \$4 10 \$9 15

FINEST EQUIPMENTS

Modern Composing Room

36 Point

7 A \$3 30 11 a \$3 00 \$6 30

DISTINCTIVE PRODUCTION

Handsome Conceptions Introduced

30 Point

8 A \$2 65 14 a \$2 80 \$5 45

ENTHUSIASTIC

Modern production means larger profits

14 Point

20 A \$1 75 40 a \$2 00 \$3 75

INSIST ON QUALITY PRINTING
Buyers of printing will all agree that this face possesses splendid possibilities for originality in composition when used on catalogues, stationery, and general work

12 Point

22 A \$1 65 44 a \$1 75 \$3 40

EFFICIENCY IN COMPOSING ROOMS
In order to obtain the maximum efficiency in the composing room it is absolutely essential that the type cabinets and all other pieces of equipment should be easily accessible to the workers \$1234567890

8 Point 26 A \$1 35 52 a \$1 45 \$2 80

PROOFREADING STYLES

One of the many phases of our language showing diversity of opinions among all authorities is the compounding of words. A well-known dictionary has foot-ball and base-ball hyphenated words, although they long were established almost invariably as football and baseball

18 Point

14 A \$1 90 28 a \$2 05 \$3 95

EXPERIENCED ARTISANS
Good compositors require as a prime necessity for artistic work a wide and varied experience in all kinds of commercial printing

24 Point

9 A \$1 90 18 a \$2 25 \$4 15

STRONG SPECIMEN
Booklets set in Cromwell satisfy clever advertisers

10 Point

23 A \$1 45 47 a \$1 65 \$3 10

CONSIDER REQUIREMENTS OF THE JOB
Among the many points that should receive close attention at the hands of a typographer anxious to turn out "quality printing" are two considerations of first importance: the purpose for which the work is required and the fitness of the materials used to effect this desired purpose

Special characters put up with each font

f fa fe fo fr fu " ' " y ty

6 Point 30 A \$1 20 60 a \$1 30 \$2 50

PRINCIPLES OF STONE-WORK

On all presses where the impression is taken direct from the type or plates the form is held stationary upon the bed of the press and adjustments of margin

are made by changing the registering devices upon the press itself. This establishes the first principle of correct imposition, namely, that forms should be imposed with quins farthest from the feed-edge, eliminating chance for variation if form is unlocked on stone or press \$1234567890

American Type Founders Company

The Universal Pressure Quoins

Apply Pressure Where Required

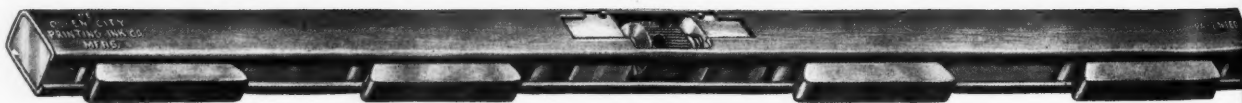


Permits
of
Printing,
Turning,
Printing
and
Binding
All the
Same
Day

Queen City Inks—Every Color All Grades



Has
Peculiar
Drying
and
Working
Qualities
All Its
Own



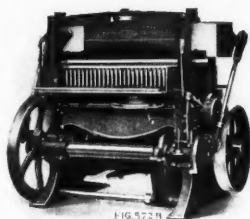
CENTER SCREW

VERY QUICK. EASILY MANIPULATED. ESPECIALLY ADAPTED FOR
EXTRA LARGE AND EXTRA HEAVY CHASES

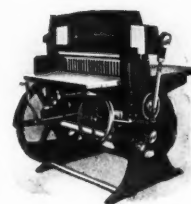
THE QUEEN CITY PRINTING INK CO.
CINCINNATI

BOSTON PHILADELPHIA CHICAGO ROCHESTER KANSAS CITY
DETROIT MINNEAPOLIS DALLAS ST. PAUL

Announcement to All Interested In Cutting Machinery

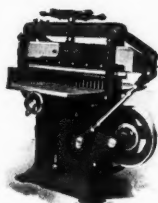


NEW OSWEGO RAPID AUTO
A Tripler of Production
Twelve Sizes, 32" to 84"
Three Styles for Each Size



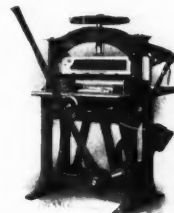
B. & C. HAND CLAMP
The Reliable Perfect Cutter
Twelve Sizes, 32" to 84"
(Also New Semi-Auto with Treadle
and Quick Clamp Action)

Announcement is made that Oswego Machine Works is now prepared to undertake special investigations of cutting problems. The engineering staff at Oswego numbers among its members three technically trained engineers, graduates of Yale University (and also of the school of hard knocks), whose competency to help you it will be a pleasure to demonstrate. Among the large force who are occupied here, year in and year out continually, good times and bad, are many whose period of service with Oswego Machine Works has extended five, ten, fifteen and twenty years. Boys who started doing errands years ago, and young men who began upon elementary operations, through years of practice and advancement from one department to another, have become skilled men, able to accomplish the most difficult tasks connected with constructing a cutting machine. A method of organization which brings them a direct pecuniary return for successful effort makes every member of the Oswego organization practically a partner in the success of the business, and secures that loyalty and enthusiasm and efficiency without which no high attainment can be reached. In addition to the constant investigation of the trend of the trades in the United States, Germany, France and England have been visited periodically to study cutting machine tendencies and requirements in advance, because a jealous regard for the name Oswego has brought about a rule that no Oswego cutting machine of any size or style shall be offered any of the trades until it excels in at least three points every other cutting machine made any place on earth. Our sincere desire is to serve, to give service, to give the best service possible, to equip each customer (and friend to be) with an Oswego cutting machine, equipped with special Oswego devices, which will secure for him the last 5% or 10% or 20% or more profit possible in its production; that is, to produce the maximum quantity of accurate work within the minimum floor space at the lowest unit cost. We build for stock, carrying three hundred to four hundred



OSWEGO MONOFRAME
High Speed, Accurate
27 Cuts a Minute
Four Sizes, 26", 30", 32" and 36"
(Also with Hand Drive)

cutting machines always in the Works. We aim to ship any size or style Oswego cutter the same day we receive order, everything from the little 16-in. Oswego Bench Cutter to the seven-ton Oswego Auto Rapid-Production Power Cutting Machine, and special constructions can be undertaken promptly because of a large extra stock of specials. Your communications are most cordially invited. It will be a pleasure to be of assistance to you whether we supply the equipment or not.



OSWEGO LEVER AND BENCH
New Toggled Lever Increases Power
Six Sizes, 16", 19", 23", 26", 30"
and 32"
(Also with Power Attachments)

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

MAIN OFFICE
AND WORKS AT

OSWEGO, NEW YORK, U. S. A.

New York Office, Room 2720
Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

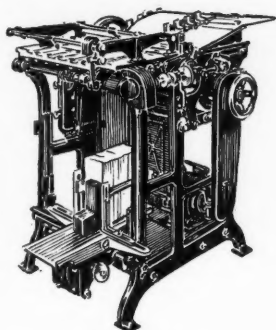
609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building



Our *New and Larger*
Model "C" Takes a
Full 25 x 38 Sheet



Hold Up!!!

Until You
Have Inves-
tigated Our

New and Larger Model "C" American High Speed Tapeless Job Folder

A MACHINE with the same speed, accuracy and ease of adjustment as our celebrated Model "B," but made larger so as to take a full 25 x 38 sheet—that's the new American High Speed Tapeless Job Folder, Model "C." You will make a big mistake if you install any new folding equipment before you have fully investigated this new model.

The larger range of the Model "C" enables it to meet every requirement of the commercial binder, printer, and lithographer.

It embodies all the patented American features which made our Model "B" such an unequalled profit-earner. It is simply a larger, heavier machine, built on the same tried and proven principles and therefore in no sense experimental. It will handle any weight, grade, or finish of paper, with or against the grain. It occupies a floor space of only 3' 9" x 5' 9".

It can be adjusted in 15 minutes or less to make any size or style of fold, and will handle all your folding work up to 19 x 25 at a speed of 8500 sheets per hour,—larger work at a trifle slower speed. Be-

cause of its speed and ease of adjustment, it can be used profitably on runs of even a few hundred.

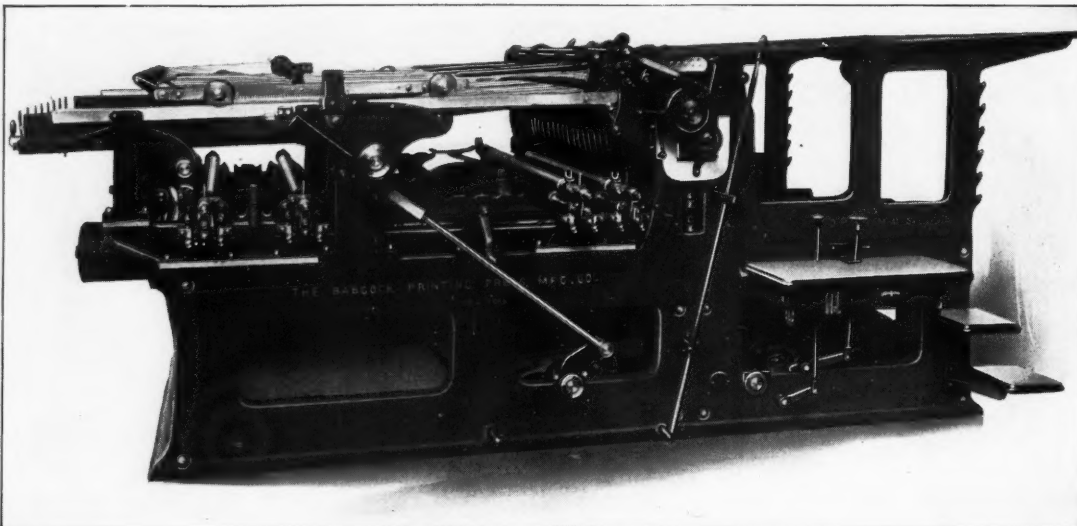
This new Model "C" American will do its work with less waste, greater accuracy, and vastly greater speed than any other folding machine. You owe it to yourself as a business man to find out about this machine before you buy new equipment of any kind.

Write today for catalog "H" describing Models "B" and "C."

THE AMERICAN FOLDING MACHINE COMPANY

WARREN, OHIO, U. S. A.

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

One of the Many Fine Things about the

PERFECT INK DISTRIBUTION

of the "OPTIMUS" is the wonderful new mechanism for driving the distributors. It must be seen, while not heard, to be appreciated. It is perfectly simple and absolutely noiseless.

A spiral shaft mounted in large, automatically oiled bearings is rotated by the reciprocating of the bed and transmits its motion to the distributors through bronze spiral gears.

It's as smooth as velvet.

It can not even *wear noisy*, for spiral gears retain their correct shape, even though worn, as the driving nuts are adjustable and have three times the needed wearing surface.

The spiral shaft bearings are adjustable and each part is made of the material best adapted to its purpose.

The entire mechanism is powerful, silent and long-lived.

The entire Inking Arrangement is a marvel of SIMPLICITY, DURABILITY, CONVENIENCE and ECONOMY.

To best serve his own interests, every printer should know this whole mechanism in detail.

Send for our catalogs, invite calls from our salesmen and

See the "Optimus" Inking Arrangement in Operation

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle

Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.



Infringers of Emboso Patents Perpetually Enjoined

The printing trade is notified that on January 21, 1916, the United States Court for the Eastern District of Pennsylvania issued a perpetual injunction restraining The Franklin Embossing & Engraving Company, Franklin W. Graham, George W. Richards, Walter B. Gingrich and Franklin D. Barrett, their officers, confederates, clerks, agents and workmen, all of Philadelphia, Pa., from further infringing the EMBOSO patents Nos. 644,281 and 644,282.

This was a test case involving the alleged invention of a machine and a process consisting of printing, powdering with a powder the formula of which was not disclosed, and heating, to produce relief effects, which the complaint held to be an infringement of the above *patents*.

This company desires to warn the trade that it will prosecute all persons who use any machines or devices, or supplies of any kind, to produce relief effects in printing, by the process of printing, powdering and heating, except when licensed under the original EMBOSO patents, exclusively controlled by us.

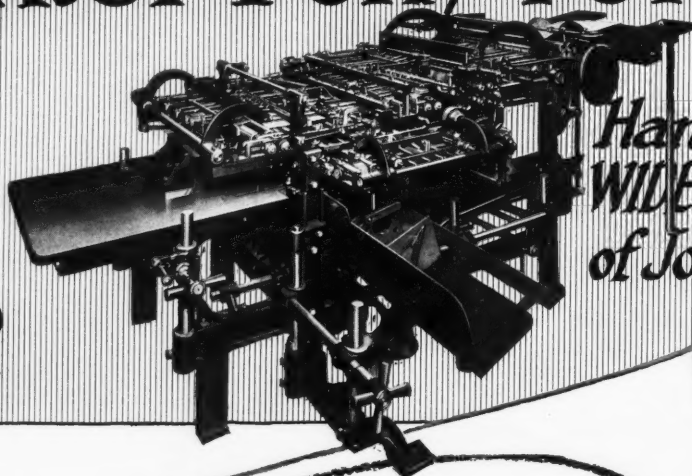
EMBOSO machines in different sizes, costing from \$100 to \$500, to suit the needs of all printers, are sold by the leading supply dealers everywhere, and information may be had and samples secured from your dealer, or by addressing the

EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.

Dexter Pony Folder

No
722



*Handles the
WIDEST RANGE
of Job Folds*

"After thoroughly trying other makes of machines to do similar work, we find that your #722 will handle the largest variety of work and do the most accurate folding of all. Changes for different folds are easily and quickly made. We want you to know that we are delighted with the machine"

*These are the
facts in a
nutshell*

If you haven't seen the remarkable range of usefulness that puts this new Dexter Folder at the head of its class, write for detailed circular and specimen folds.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

NEW YORK

CHICAGO

PHILADELPHIA

DETROIT

BOSTON

ATLANTA

DALLAS

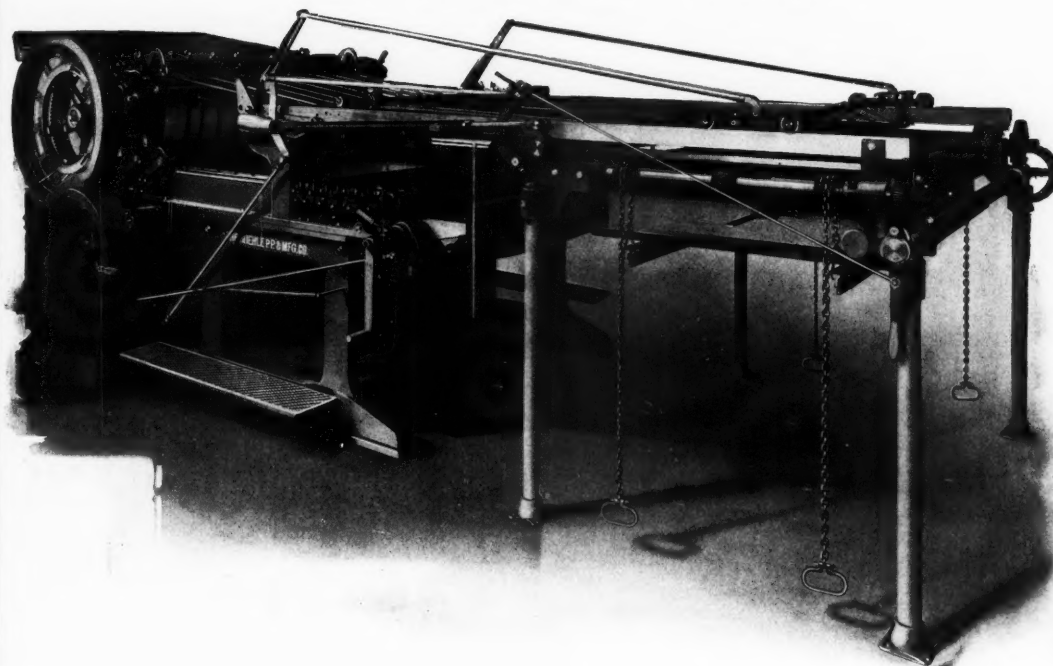
SAN FRANCISCO

TORONTO

The Miehle

COMBINATION EXTENSION DELIVERY and LOWERING TABLE

WILL SAVE YOU MONEY IN THE
HANDLING OF PRINTED SHEETS



Can be attached to all Front-Delivery Miehle Presses
WRITE US FOR PRICES AND DETAILED INFORMATION

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts

Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

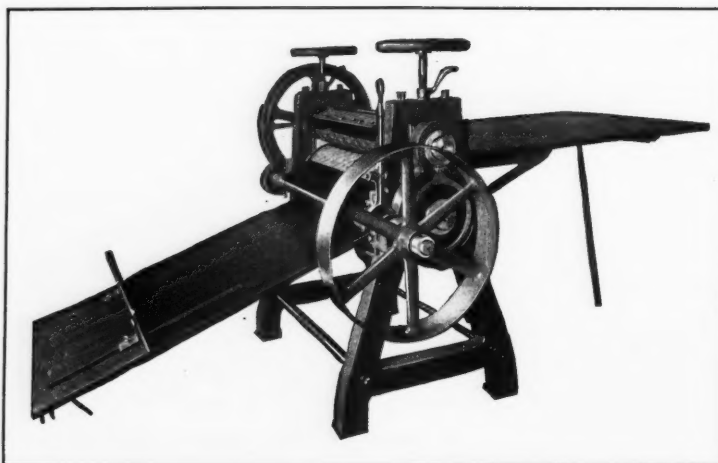
Chicago	1218 Monadnock Block	Boston, Massachusetts	176 Federal Street
New York, N. Y.	38 Park Row	San Francisco, California	401 Williams Building
Dallas, Texas	411 Juanita Building	Atlanta, Georgia	Dodson Printers Supply Company
	Philadelphia, Pa., Commonwealth Trust Building		

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

THE FUCHS & LANG MANUFACTURING CO.

ROLLER EMBOSSING MACHINES

(Sometimes called STIPPLING, other times PEBBLING machines)



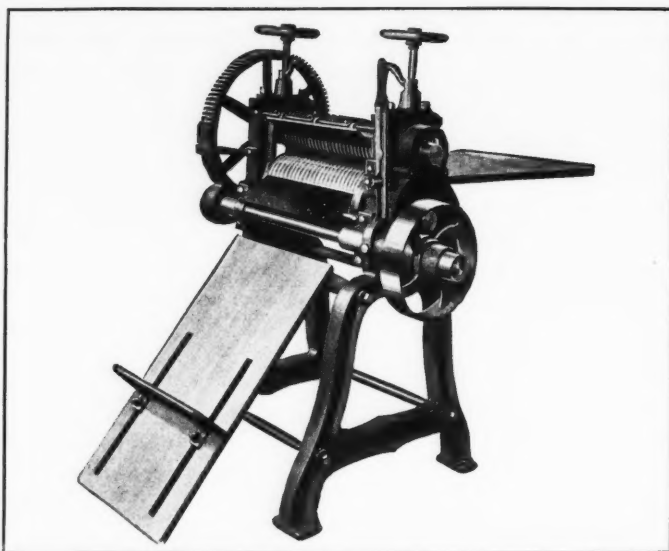
These machines are very well known to the trade in general. Those not familiar with them would do well to investigate.

Your work can be improved in

character and appearance at least 100% at very little expense. Will help your sales force to obtain better prices for your products, thereby increasing your profits beyond your expectations.

Machines built in many sizes for either sheet feed or web feed or if necessary for both.

*Write for particulars
to-day*



The Fuchs & Lang Manufacturing Co.

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

The PREMIER

is no imitation. If it were it would be a worse press than the others.

It is so much better a press than all others for the reason that, as we know both the merits and demerits of the other presses, we have, in *The* PREMIER, wholly eliminated the latter and simplified and enhanced the former, carrying these to the highest point of accuracy and efficiency.

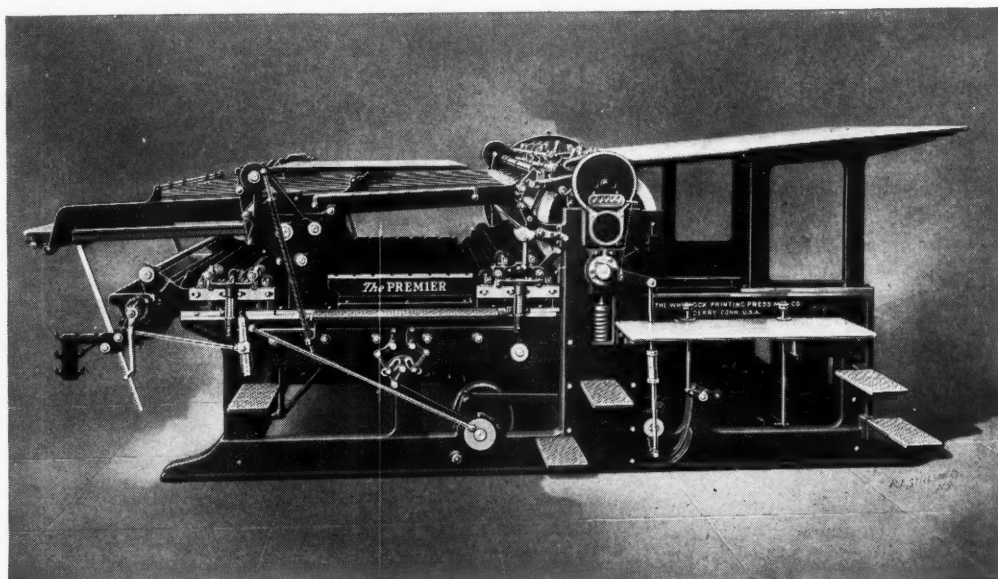
We court the most critical examination and measurement of:

Firstly, each individual part;

Secondly, each assembled device with relation to its function;

Finally, to the press as a whole.

We invite the severest tests than can be put upon *The* PREMIER. The result — merely an additional confirmation of our oft-asserted claim that



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d Street. CHICAGO: 318 Fisher Building, 343 South Dearborn Street. BOSTON: 510 Weld Building, 176 Federal Street

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO. Atlanta, Ga. — Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont. — Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q. — GEO. M. STEWART, ESQ., 92 McGill St., Canada East. Halifax, N. S. — PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia. Great Britain and France — P. LAWRENCE PRINTING MACHINERY CO., Ltd., Henry Street, Grays Inn Road, London, W. C., England. Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.

Modern Steel Equipment

THE MILWAUKEE SENTINEL

November 19, 1915.

Hamilton Manufacturing Company,
Two Rivers, Wis.

Dear Sir:

It is now about a year and a half since we installed your Steel Equipment in our composing room and it may please you to know that we are thoroughly satisfied with our investment. We believe that your equipment has done all that you represented in the way of economy and we can not recommend it too highly to any one having use for it. Not only are we using less floor space, but we find that by the handy arrangement of the steel furniture we save a great deal of time and labor as compared with the old arrangement. We believe that the investment has already paid for itself and we shall be only too pleased to welcome an inspection of any prospective buyers you may wish to show through our plant.

Yours very truly,

JOHN POPPENDIECK, Jr.
Business Manager.

pays its own way. Read the accompanying letter from the Milwaukee Sentinel. In a year and a half the saving in the cost of composition paid for the entire Hamilton Steel Equipment placed in their Composing-Room.

Any printer who is doing business with antiquated equipment is losing the price of proper equipment yearly in excessive costs for producing work. How much better to buy labor-saving equipment that will reduce these costs, pay for itself in twelve to eighteen months, after which period the saving is all net profit.

Our Efficiency Engineer can demonstrate the possibility of saving in your plant. It will pay you to get in touch with us to-day. Use the coupon below.

The
Hamilton
Mfg. Co.
Two Rivers, Wis.

We want to reduce costs in our Composing-Room and will be glad to have your Efficiency Engineer call at our plant, it being understood that we are under no obligation because of this visit.

Form X-1.

THE HAMILTON MANUFACTURING CO.

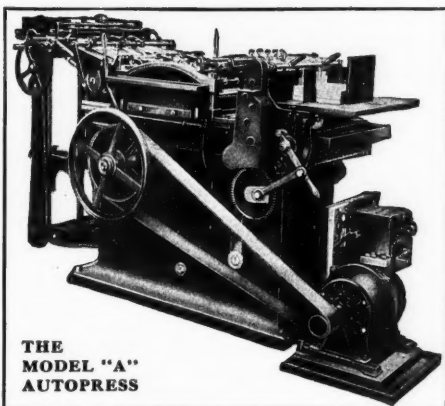
HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY
ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

Main Offices and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

How the Autopress Reduced Cost *and* Enhanced Satisfaction

Incident No. 4 in "How the Autopress Influences Business," a booklet which will be gladly mailed upon request.



THE
MODEL "A"
AUTOPRESS

Send for a copy of "How the Autopress Influences Business" to-day.

It happened in Chicago

One of the many Autopress plants there had an order for 100,000 three-color labels, 5x9, run three up, 33,000 cards on each color, mostly solids, that would require double rolling on an ordinary press even with vibrators.

The order was taken on a Tuesday noon, the electros made in the afternoon; the job was put on the Autopress, and on Friday afternoon the job was delivered.

Said the Customer to the Printer:

"Your blue looks better on this and your red looks brighter; you must be using better inks."

Said the Autopress Printer to Us:

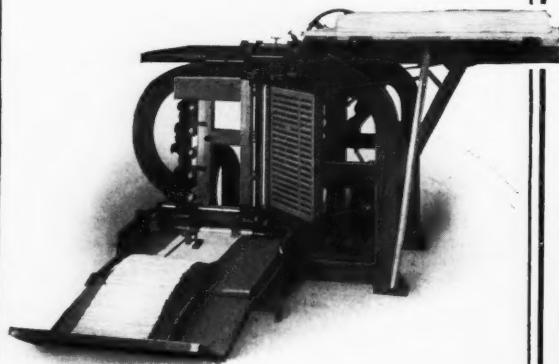
"As a matter of fact, we were using the same red as always and a cheaper blue; the excellent and absolutely uniform ink distribution of the Autopress made this work look better than we were able to ever produce it before."

AMERICAN AUTO-PRESS COMPANY
(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO

Commencement Programs Invitations, etc.

Our largest and most complete line of engraved and embossed Commencement Programs and Invitations for 1916 is now ready.

If you are in a position to secure orders, we will take great pleasure in forwarding you a set of samples, upon receipt of 25c in stamps to cover mailing charges, etc.

STAUDER ENGRAVING COMPANY



Steel and Copper Plate Engravers &
Printers and Embossers for the Trade

231 N. Fifth Avenue - - Chicago



FARINGLER CO.

40-42 PARK PLACE to 39-41 MARCAY ST.
(Uptown Branch) 207-211 to 25th ST.
NEW YORK

the largest and most complete

DESIGNING • DRAWING ENGRAVING & ELECTRO

TYPING plant in the world

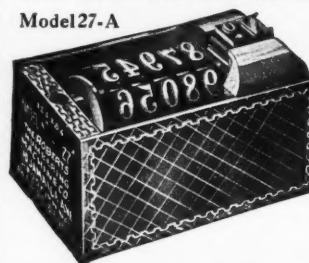
HALF-TONES AND
LINE ENGRAVINGS
ONE OR MORE
COLORS
WOOD ENGRAVINGS

ELECTRO
AND BRASS
EMBOSSING
PLATES
PHOTO-GRAPHS
WAX ENGRAVINGS

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork
Model 27-A



Nº 12345

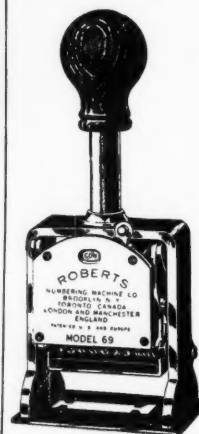
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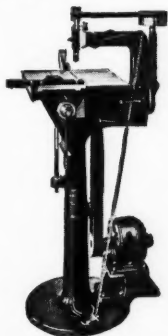
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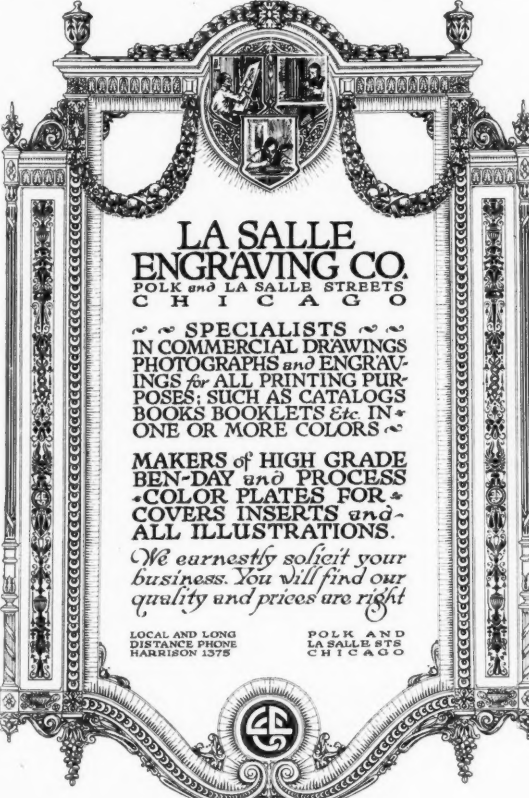


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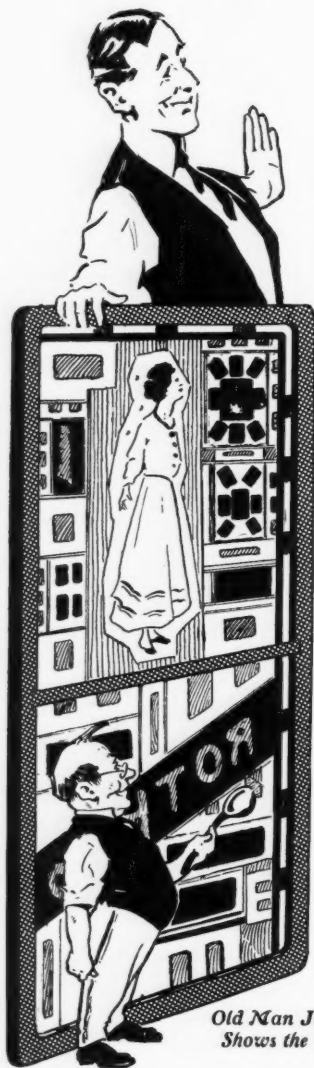
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We illustrate a new Kimble invention which can be applied to any Kimble Printing Press Motor.

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The Inching Button is for use in turning the press over slowly in making ready. Motor operates only while button is held down by the pressman and stops instantly when pressure is released.

Run Button starts motor and runs it at inching speed, as long as button is depressed; but when pressure is released the motor at once steps into the running speed at which it has been previously set.

Stop Button projects above the others so that the press may be instantly stopped by a random swing of the open hand against the group of buttons.

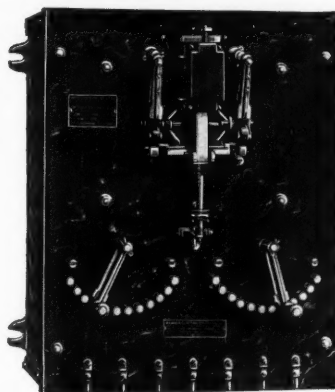
Stations. Any number of stopping stations may be placed about the press and pressure on any button stops the press. Once thus stopped the press can not be started until that button is returned to "on."

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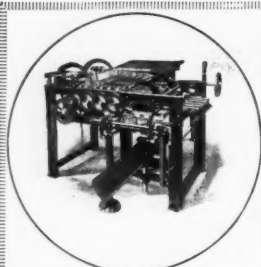
They know by their records of comparison that the *Golding Jobber* produces the maximum of *quality* work, with the minimum outlay for labor, etc. As the greater pressroom efficiency idea grows, so does the printers' impression of the Golding Jobber grow.

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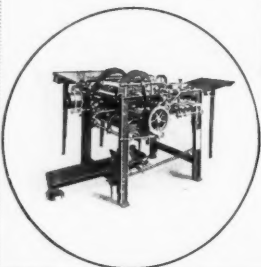
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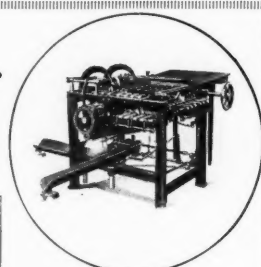
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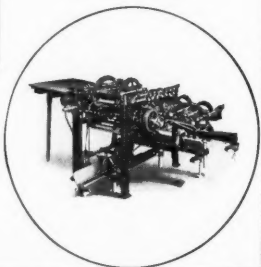
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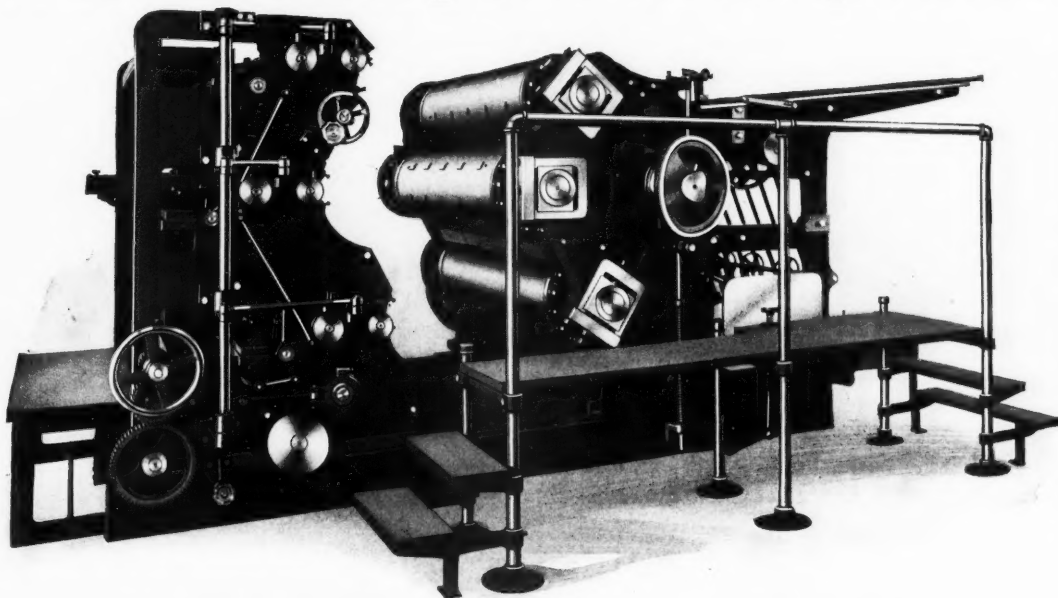
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No. 3

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Clean Cuts

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They should always be kept sharp, for a dull knife may easily cause inaccuracy on any cutter and always throws unnecessary strain on the working parts.

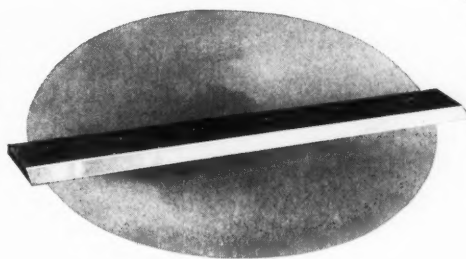
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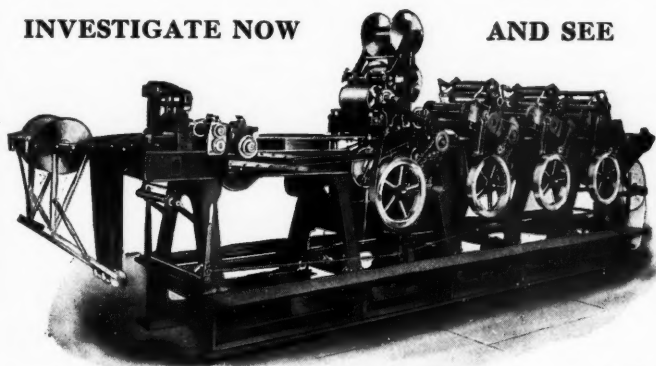
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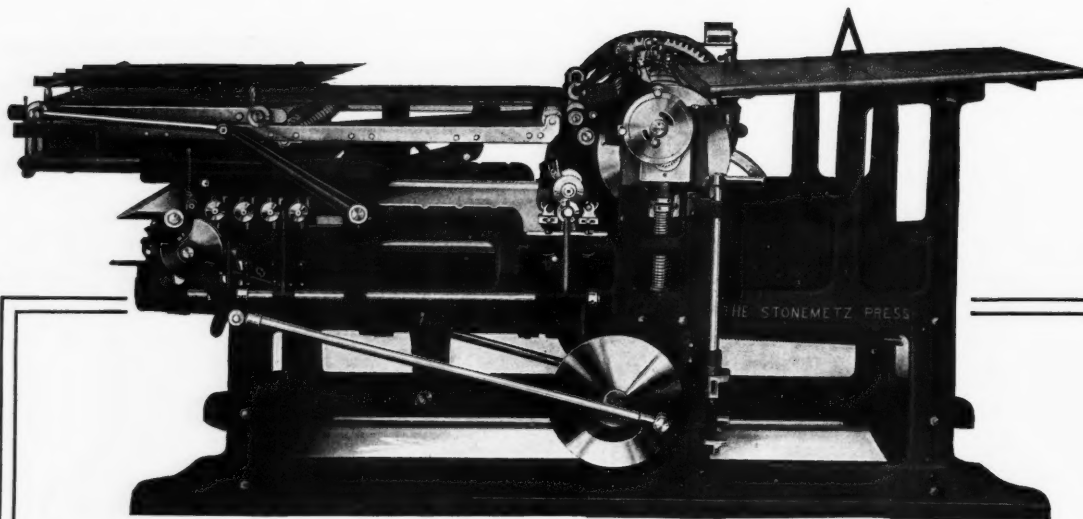
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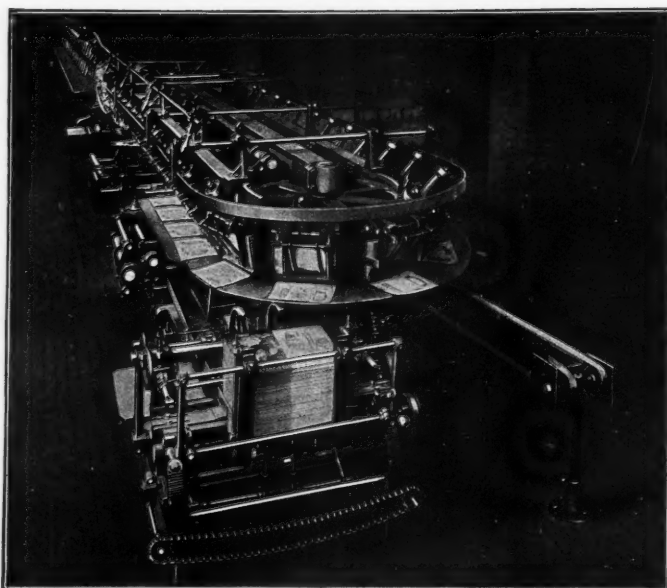
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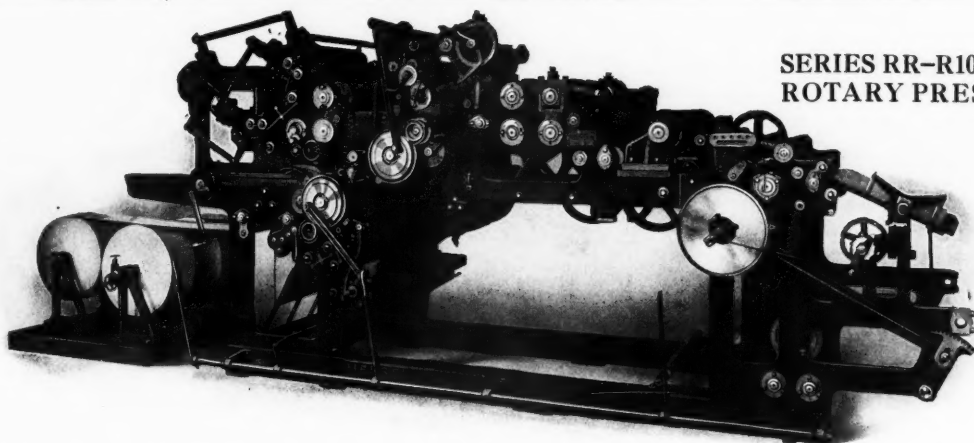
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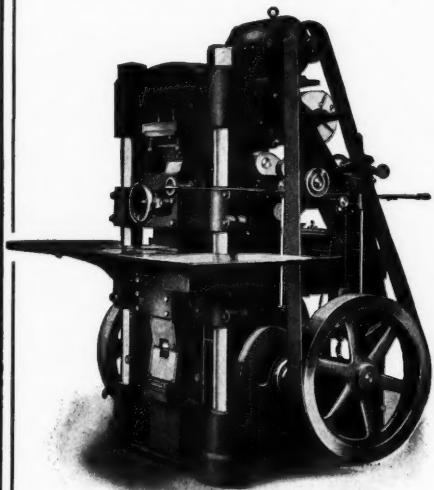


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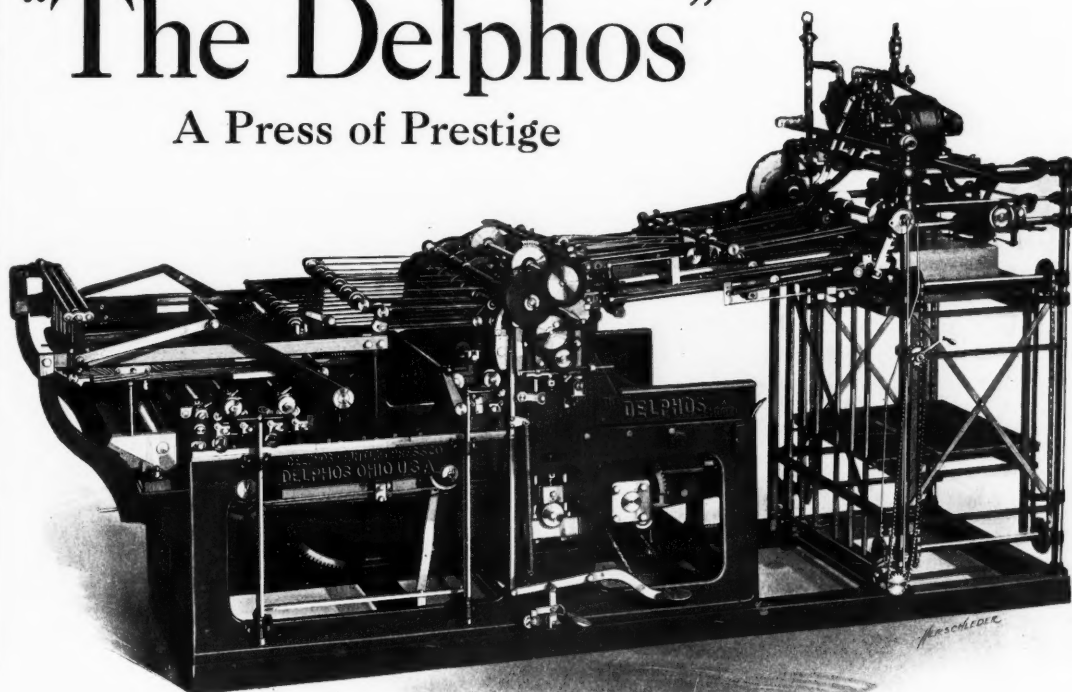
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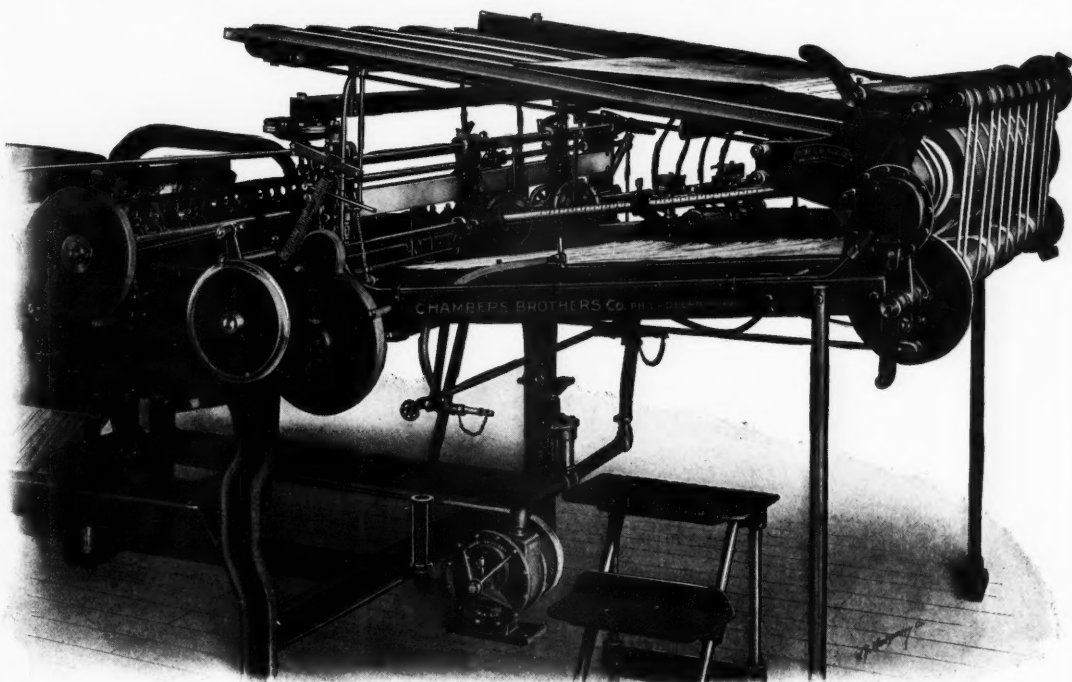


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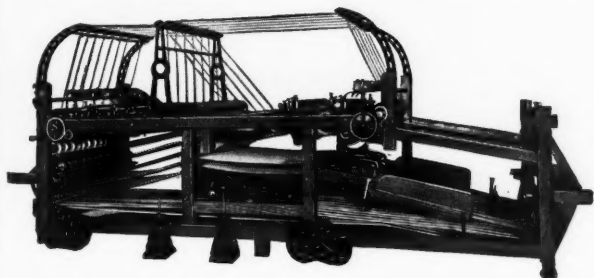
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The Leading Trade Journal of the World in the Printing and Allied Industries

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Vol. 56

MARCH, 1916

No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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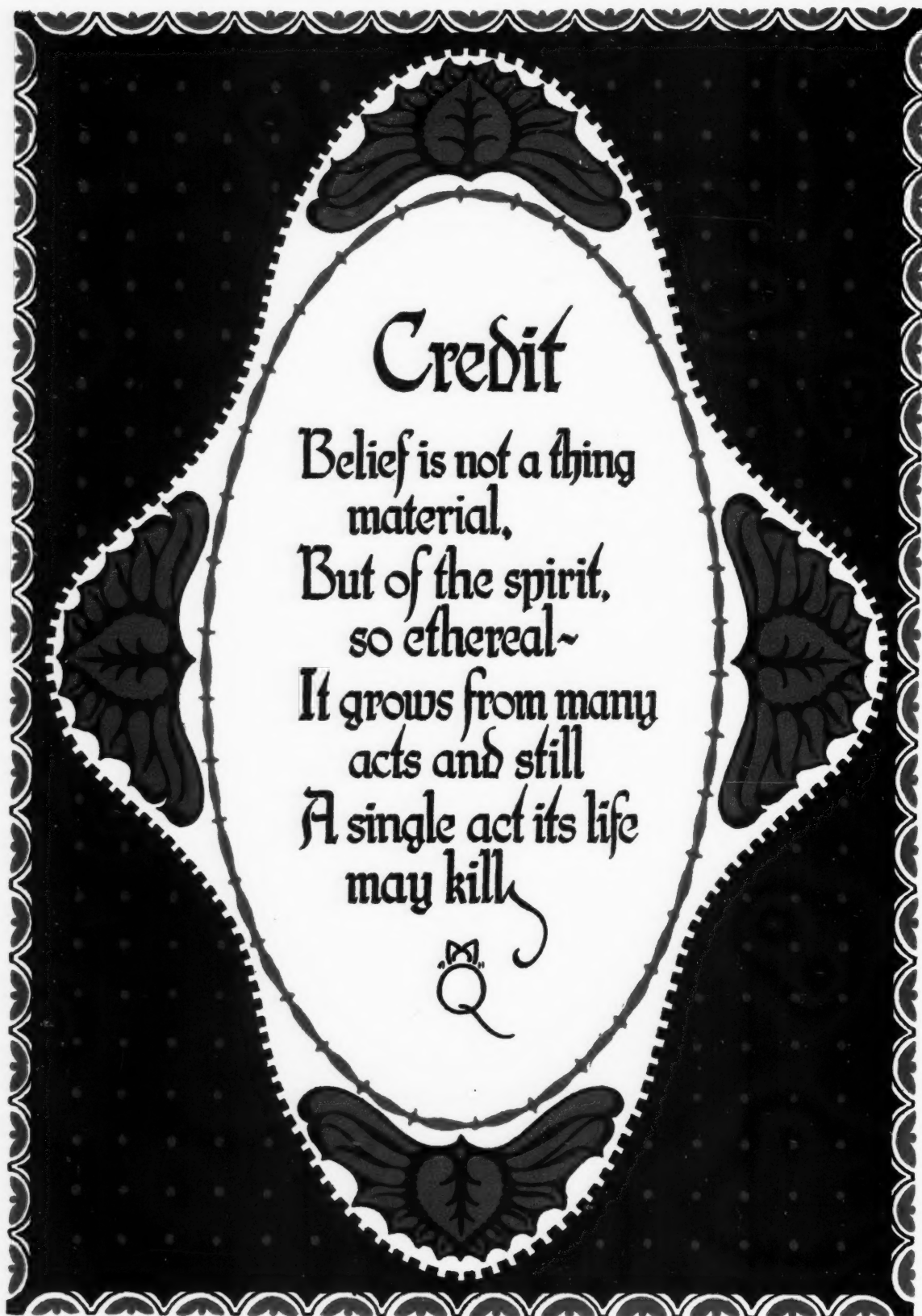
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SERVICE DEPARTMENT

The Inland Printer

632 Sherman Street, Chicago, Ill.



Credit

Belief is not a thing
material,

But of the spirit,
so ethereal~

It grows from many
acts and still

A single act its life
may kill

Q

Designed and Lettered by J. L. Frazier, Chief Instructor Inland Printer Technical School and
I. T. U. Course of Instruction in Printing.

The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

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Vol. 56

MARCH, 1916

No. 6

The Question of Preparedness

By ROSS ELLIS

JACOB BLAUDEN, president of the Blauden Steel Castings Company, sat at his desk in the private office reading his morning paper, whose glaring head-lines called attention to defects in the nation's system of defense. He looked up impatiently as his stenographer laid before him the card of the Perry Printing Company. "Tell Mr. Perry we're not in the market for anything in his line and will not be for several months," he ordered.

"I told him that," replied the stenographer. "He says he wants very much to see you, anyhow, and he promises not to take up any more than five minutes of your time."

"Tell him I'm busy."

"I did. He said he'd wait."

Blauden hesitated, glancing regretfully at his paper.

"These darned printers bother the life out of a man," he grumbled. "Hardly a day goes by that one doesn't come in, and they all have the same story to tell. They all want orders, and not one of them can show any real reason why he should be given the preference. But it doesn't take long to get rid of them; that's one comfort. Tell this man I'll see him."

A moment later a slim young man with alert blue eyes set in a freckled face walked briskly into the private office and stopped beside the president's desk.

"I want to show you," he began, "a few —"

"Sorry, Mr. Perry," Blauden reeled off in the glib tones of long practice, "we're not buying any printing just now; but we will keep your card and try to remember you when we need something."



"These darned printers bother the life out of a man."

It was intended as a speech of dismissal and Blauden turned again to his newspaper, but hearing no sound of retreating footsteps he looked up after a moment to find the slim young man still there.

He had opened a portfolio and was now spreading on the foundryman's desk a collection of dummy mailing-pieces which almost covered the blotter-pad.

Blauden frowned. "Here, man!" he ejaculated. "I told you I wasn't in the market for anything."

"I asked for five minutes of your time," the salesman reminded him, "and I'd appreciate it if you'd spend a fraction of one of those minutes in

looking at this." He indicated the most carefully prepared of the dummies, on the cover of which was a color sketch of the interior of a busy foundry.

Perfunctorily Blauden's gaze followed the pointing finger, then his eyes widened and he stared at the sketch with close attention.

"Why, I believe I recognize this," he said. "If it isn't a picture of my own place here I'll eat it! Where'd you get this?"

"Had a photographer come down and take an inside view last week," Perry told him. "Of course this is just a rough sketch we made from the photograph, but if you like the idea I intend to lay before you we'll do the job up in much better shape."

"Well, this isn't bad — not half bad," said the foundryman, studying the sketch with the interest that anything connected with the manufacturing end of his business always aroused in him. "That new converter certainly shows up well. I'd like to keep this sketch, if you don't mind. I've a friend I want to show it to."

"If you like my plan," said Perry, "you'll have plenty of these sketches to send to all your friends — and to a lot of folks who aren't friends now, but ought to be. Now, my idea is —"

"Oh, Lord!" groaned Blauden. "I'd forgotten you were trying to sell me something. But go on. I suppose I'll have to listen to you."

The salesman pulled up a chair beside the desk and sat down. He had no fear now that he would be held to an exact accounting of the minutes.

"What I want to do," he said, "is to make your foundry, your facilities for

turning out work, and the high quality of your product as familiar to all the users of steel castings in this section of the country as they are to you."

"I have a standing advertisement in the leading trade journals," said Blauden.

"That is very good; there is no better medium for advertising than the trade journals," replied Perry, "but all advertising should be supplemented by other methods."

"I have a salesman who keeps circulating around among the customers."

"But he can't afford to spend his time on any but the larger trade." Perry leaned forward and spoke impressively. "I'll grant you that the best way to go after a man's business is by personal call. I'll admit that next in order of merit comes the personal letter. But the way most practical when dealing with a large number of customers who buy in comparatively small quantities is the way of direct advertising — the printed matter that really tells the story, that goes straight to the man for whom it is intended, and that goes often enough to really make that story stick in his mind."

Blauden nodded approvingly. "It sounds good," he agreed, "and I don't doubt you have the right idea. Maybe I haven't been going after business as hard as I should." He looked again at the sketch of his beloved plant. "I'll not deny that this picture makes a hit with me; but when it comes to writing a story to go with it, that's something else again."

Perry smiled and drew from his portfolio a few sheets of typewritten matter.

"Just for fear that question might come up," he said, "I made it my business to get a line on what other advertisers in your field have claimed for their



"We're not buying any printing just now."



"Why, I believe I recognize this."

foundries. Here is some copy I knocked together. If you can use it, you're welcome to it."

Blauden looked the sheets over. "I've got to hand it to you, son," he said finally. "This reads as if you had been in the foundry business all your life. If you are a shade too enthusiastic in spots, you are just giving me something to live up to. How much per thousand would a circular like this cost?"

Perry told him.

"I see you have twelve different designs here," said the foundryman, thoughtfully. "Your notion is to send out something along the same lines every month for a year?"

"That's it."

"And each would cost about the same?"

"Just the same."

Blauden considered. Then he slowly shook his head. "I'd like to do it," he admitted, "but I haven't time to bother with it."

"You give me the order," said Perry, quickly, "and I'll do the bothering."

"But when you deliver the printed matter to me the bother just begins. I'd have to order a bunch of these things to make it worth while — at least five thousand of each. Where in the world would I send them? I have a list of maybe five hundred customers and perhaps a thousand additional prospects that I never got orders from, and that's all. To go into this thing right I ought to send this stuff out to every possible user of steel castings in a radius of five hundred miles. It would take me months to get up a list like that. I can't bother with it."

"I'm doing the bothering, I tell you," grinned Perry. "I took the precaution to send for a list of all the machine-shops and factories in the United States, divided by States so that you can cover as wide or as narrow a field as you choose; and I'll check with your own list so that there will be no duplication."

Again Blauden considered. Again he shook his head.

"No, darn it! Suppose I *have* the lists — the more names I have the more work it means. If you dumped in five thousand circulars every month for my office force to address and send out it would knock our organization galley-west. No, I won't do it."

"I'll take care of the addressing," Perry told him. "It will cost you only a trifle more each month."

"What do you call a trifle?"

"It depends to some extent on the size of your list. Probably two dollars will cover it."

Blauden looked surprised. "Your employees must work cheaper than mine will," he said. "That's a mighty low estimate, it seems to me. Maybe you don't realize how big a job it is to address five thousand envelopes."

"The addressing isn't much of a job if one is prepared for it," said the printer. "I have an addressing-machine at my shop, and with an order like this from you I'll simply have plates made up for your entire list. It will be only a few hours' work for a boy each month to address as many circulars as you want to send out. Any more objections, Mr. Blauden?"

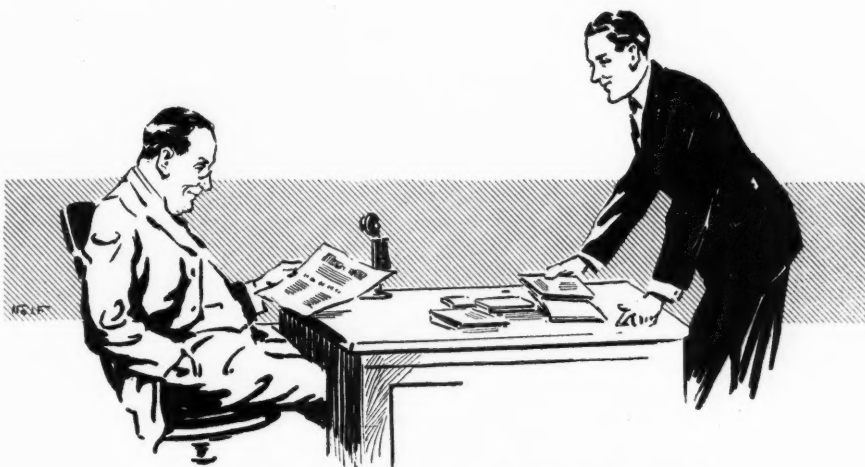
The foundryman scratched his head. "I don't seem to think of any," he admitted. "I guess you can call it a sale."

He stood up and shook Perry's hand warmly.

"I'm glad the thing's settled," he said. "I've been half converted to your scheme ever since I saw that picture of my plant. Still, if you'd left a loophole open I guess I'd have slipped through it. You don't seem to leave much to chance, young man."

Perry smiled a quizzical smile and pointed to the head-lines of the newspaper which lay on Blauden's desk.

"There are many subjects on which I do not agree with Theodore Roosevelt," he said, "but when it comes to the question of preparedness he and I would never have an argument in the world."




"This reads as if you had been in the foundry business all your life."

Views and Practices Regarding Apprentices

No. 3—By WILLIAM H. SEED

With the purpose of obtaining a consensus of opinion regarding the education and control of apprentices and the practices in operation in the leading printing-offices, this series of interviews has been undertaken by Mr. Seed, a newspaper man of experience, and a student of economics. He approaches the subject with a large sympathy for the apprentice. The value of a record of ascertained facts in arriving at just conclusions on what is best to be done for the trade by all interests is obvious, and to this end we invite the contributions of all directly or indirectly concerned in this symposium.—Editor.

N an interview with the head of a famous printing establishment, I found an excellent illustration of the difficulties of a well-meaning employer who leaves everything to his foreman. The house shall be nameless. This gentleman was not able to see the need for the preliminary training in typography which is given in the I. T. U. Course of Instruction, and also in the school maintained by the R. R. Donnelley & Sons Company, but with the exception of that detail he agreed to the desirability of academic training.

It is not every day one meets an employer so evidently imbued with the idea that he can not do too much for his boys, of whom he has between eight and ten to his seventy or more journeymen. He confessed to me, however, that he had not seen his way clear to put into operation anything much better than the usual mechanical training by the foreman factotum. He had hoped that his boys would avail themselves of schools, either trade schools or continuation classes; but few, if any, had done so.

When I came to interview his foreman, I discovered the reason why this very well-intentioned gentleman's desires had not come to fruition in his own establishment. Upon the whole, perhaps, more depends upon the foreman than upon the head of the firm, and this foreman was not sympathetic. Indeed, I rather fear he regarded his chief as a bit of a fool. Quite frankly he thought his weakness for boys was a decided kink. But the boys require to be taught! That is their lookout. But it is a bad thing for the trade, and for the nation at large, to have ill-trained workmen! I am not here to look after the interests of the nation. But some one must look after them! That has nothing to do with me. I'm here to turn out printing, not printers. But this is an important subject! So is the nebular hypothesis, but I'm not interested in it.

That was the impression his conversation made on my mind. Knowing what boy nature is, it is no wonder that his charges take little interest in their work and fail to attend school. It is not until he is older that a boy realizes the need for education. Youth is the age of carelessness. You can not put old heads on young shoulders. The consequences of lack of training are rarely realized until they are felt, and the motive to study must be provided in other ways. It can often be done, in the case of an intelligent boy, by getting him interested in his work for its own

sake, as he is interested in baseball. This is not so absurd as it sounds. It can be done if it is gone about in the right way.

And the method is to show a boy by actual demonstration what poverty means, and how it can be avoided by learning a good trade. It often happens that the very best boys come from homes where the pinch of poverty has been felt, if only it has not been so severe as to destroy all the youngster's chances. But this is not in itself sufficient. It provides a motive, but it might lead to a boy's learning the trade in a more or less perfunctory way, thinking that if he just scrapes through he will have avoided the abyss. Still it is generally useful to bring to a boy's notice as impressively as possible the difference in the wages of skilled, unskilled and semi-skilled workers. But there are a hundred and one ways of capturing the boys' minds — for that is what has to be done. If an instructor is the right man for his job — and all good foremen are not good instructors — he will make his pupils fond of him, and they will apply themselves to their work in order to please him. This quality is useful in dealing with journeymen, too. In fact, its possession makes a leader of men in any department of life.

Then, too, a boy should be taught that it is a fine thing to be a good craftsman, and recognized as such by his fellows. He should be made to feel what a disgrace it is if, at the end of his apprenticeship, he is not considered good enough to carry a journeyman's card. Much good can be done by boys' journals which tend to interest youth in the processes of industry, just as incalculable harm can be done by stories that hold up to his admiration those qualities which go to the making of good soldiers, sailors, or Indian fighters, people who may be well enough in their way, but who do not help to make printers. There is as much romance connected with the history of printing as with the conquest of the wild West, but how many printers are there who are ignorant of it? Hence the great value of enlisting boys' sympathies by teaching them the history of printing, and the biographies of great printers. Such academic training is really intensely practical. Benjamin Franklin is a far finer character than Buffalo Bill, and boys will find that out if their reading is rightly guided. But you can not leave all that to the foreman!

REWARDS

*Rewards come slowly if we see them only
In wages at the closing of each tardy week—
Rewards come quickly, pleasantly and thickly,
If we glory in our work, and go afar to seek
Its hidden ways and secrets as the days go on:
For a power grows within that drives us on to win,
And the dollars come to us, we have no time to search
for them.*

Specialty-Printing Problems and How to Overcome Them

No. 2—ORDER SHEETS

By CALVIN MARTIN



HE demands for order sheets in sets of from three to six have increased wonderfully in the past few years. When handling this class of work, register, accuracy in numbering, and perforating the grain way of the paper, must be taken into consideration. A prominent printer in the East was given an order for thirty thousand books of order sheets, four sheets to a set, one hundred sets to a book. As his cylinder presses were tied up, he was undecided what to do with the order, but his customer insisted that he handle it. Each set of the blanks con-

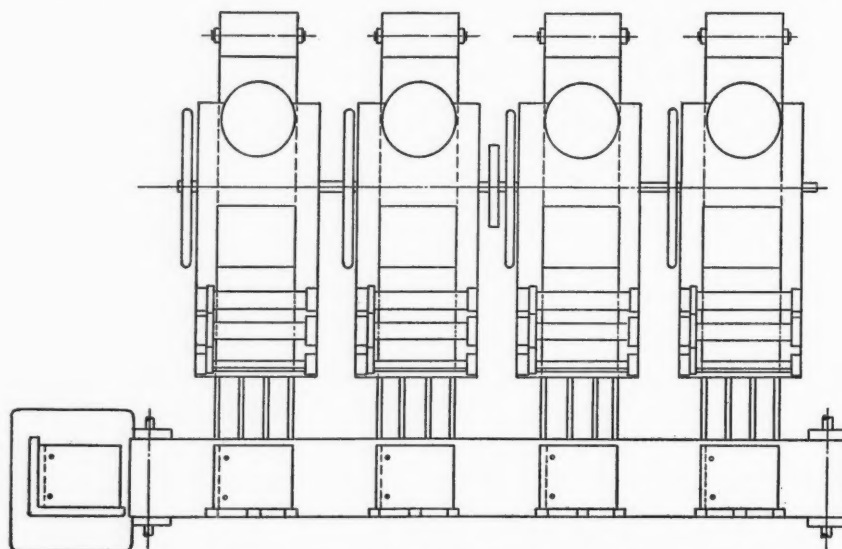


Fig. 1—Plan of battery of presses for printing and collating order blanks. Presses may be used for other work if desired.

sisted of one white sheet, which was to be punched; a plain yellow sheet; a tissue sheet, and then a blue sheet, also to be punched. All but the tissue sheet were to be perforated. This is how we planned it, and it worked out in a most satisfactory manner:

A small room was rented, and in this room we put four 12 by 18 C. & P. presses. We took the crank-shaft and pulleys off each press and assembled the presses in a straight row; then a straight shaft, seventeen feet long, was run and fitted to the four machines. In the center of this shaft we connected a three-horse-power motor. We then attached to each press an ordinary roll-feed attachment.

On three of these feeders we had punching-heads. These were interchangeable and could be put on any one of the four feeders. Directly in front of the delivery end of the feeders we installed an endless belt for receiving the printed stock (see Fig. 1). This belt moved half the distance between center of press at each impression. At the final delivery end was a receiving table with a small jogger. We put the blue stock in roll form on the first press, the tissue on the second, the yellow on the third, and the white on the fourth, or last, machine. In operating we used numbering-heads that ran backward. These were so set that as they were automatically collated, the blanks comprising each set bore the same numbers. Near the final receiving table we placed a stitcher. Our man and an assistant ran this gang or battery, and we soon discovered that it kept the girl on the stitcher very busy to keep up with the output of the presses.

Here is the saving: No collating. Only four numbering-heads to watch, and with ordinary care there can not possibly be much loss if they go wrong and are remedied at once. All forms perforate the grain way of the stock. All sheets are exactly the same size. Punching is done where wanted, and work is delivered at one operation and bound before any can be spoiled or lost. The daily output was between 180 and 200 books. Since this job was finished, this printer is posted and can go in the market knowing how to bid on this class of work.

STRIPING PAPER IN THE ROLL

A specialty printer recently showed me an order for several million coupons, in roll form, body to be printed in black, and job to have red, blue, green and yellow stripes, and a space for white. He had a small automatic machine that printed these colors on one side, but there was no possible way to have any one head print in two or more colors.

This is how we overcame it: In a back room he had an old-style slitter, which had been discarded. We clamped a smooth board between the frame near the slitter bar, and took off the top row of slitters. Directly over this board we built up a series of boards with four divisions, one over the other. On one of these we placed, at regular intervals, pens made after the form shown in the accompanying sketch (Fig. 2). These pens were of different length, according to colors. We allowed an eighth of an inch in width in order to allow a free flow of ink. In these pens we fitted pieces of heavy felt similar to that used on the old-style felt roller.

Each color board was separated from the other with strips of zinc. After wind-

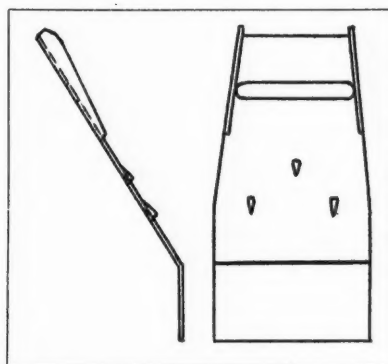


Fig. 2—Sketch of ruling-pen for striping paper in rolls.

ing each color of pens with woolen yarn, as is done on ordinary ruling, we were ready to try out our scheme. We put a tension shaft up on the ceiling so as to carry the ruled stock far enough to dry before rewinding, and, adding enough alcohol to insure this point, we started the slitter slowly. At first it was a little difficult to keep colors clear, but we soon overcame this, and when the job was completed, I believe it was the handsomest piece of flat-bed roll-feed work I ever saw. Every one to whom it was shown asked how it was done. Considering the slight expense and the results obtained, it is well worth a try-out.

Printing Small Sheets on Large Presses

By E. W. GEORGE



ERIODICALLY some student of the printing business writes an article on the folly of printing small sheets on large presses, but somehow these articles do not seem to have any effect on the printers in general. The thought, time and effort that have been put in by the real printers to bring their business to a better-paying basis have been productive of much good to them, but there still remain a great many leaks that are easily stopped.

One of the greatest drains on the finances of a printing-plant is the deplorable habit possessed by nearly all printers of printing small sheets on large presses. It is done in nearly every plant "because we happen to have the large press and it might as well run on small work as stand idle." No mistake could be greater. A cylinder press, in order to produce the greatest profit, should be kept busy at least sixty per cent of the time on sheets within a few inches of its maximum capacity. Unless this can be done, it is absolute waste to run large machines.

An opportunity to illustrate this to printers, who like to discover and plug up the leaks, presented itself to the writer recently. Having occasion to visit one of the large printing-plants in an eastern city, he noticed, while walking through the pressroom, one battery of eight large cylinder presses, the smallest of which was sixty inches wide — and *three of these machines were running on sheets 19 by 25 inches or smaller*. According to the Standard cost-finding system, it costs \$3 an hour to run a sixty-inch press, and the production on such a machine averages 900 impressions an hour on class "A" work, which makes the printed sheets cost \$3.34 a thousand. According to this rating, these three presses were running 2,700 an hour at a cost of \$9 an hour. All of the sheets produced could have been printed on a pony press, or on a small cylinder press with automatic feed. By the Standard rating, a pony would have produced 1,025 sheets an hour at an hourly operating

cost of \$1.65 or \$1.61 a thousand, a saving of \$1.73 on each one thousand sheets printed. *Every hour that these three big presses were running on these small sheets, their owner let \$4.67 get away from him that should have been his.*

On some of the smaller self-feeding cylinder presses now being built, the same sheets could have been printed at a cost of 85 cents a thousand, or even less. Does it not seem that the faults of a practice so general should have been detected long ago by all printers, and that the waste in this respect should have been eliminated? If a printer gets a long enough price on a 19 by 25 inch sheet of presswork to earn a profit for him if he runs it on a press that costs him \$3.34 a thousand impressions to run, how much profit would he make by printing the same sheet on a press costing 85 cents a thousand impressions? The amount is so large and the figures are so startling as to be nearly unbelievable. The instance referred to is not an isolated one; it is general practice, as the writer has had many opportunities to learn.

The money lost yearly by this source of leakage would more than support all Ben Franklin organizations and Typothetæ of the United States.

If there is an overequipment of printing-presses in the United States, it is of large presses, because there is a decided underequipment of small cylinders.

Precautions of Good Pressmanship

By AIME H. COTE

THE role of the critic, it will readily be admitted, is a difficult and delicate one. He can not very well be universally popular, for the popular man is he who likes everything, is easily satisfied, and is most elastic and accommodating in his judgments. However disagreeable it may be to indulge in criticism, there are times when it is quite necessary, to obtain certain reforms and to remedy certain defects. That is why I say that a good many things are tolerated, which if not criticized and corrected will prove a detriment to all the branches of the printing-trades, particularly that of presswork. One of these things to which I refer is the lack of thoroughness of workmanship, especially in what is known as "high-grade printing," but which in a good many cases is not what the name implies, either because the pressman has not been given enough time to do the work, or because he has not made good use of the reasonable amount of time allotted him — and the latter reason is the more frequent. I believe both reasons are responsible for most of the lack of thoroughness in presswork.

But the chief fault lies with pressmen themselves, because they do not give enough attention to the details — the small things. An absolute regard for the small

things is necessary in every undertaking, for they are the backbone of any success. When a pressman overlooks the small things, or thinks they are not of sufficient importance to be done well, he disregards one of the most important principles regarding his success as a pressman.

When he sizes up a sheet that is in the running, he does it, not with the idea of finding fault with it; quite the contrary, he does not want to find anything the matter with it. He glances over it hurriedly, and if he does find a little defect he tries to minimize it, whereas what he should do is to try to find all the fault he possibly can, go over the sheet again and again, if necessary, with a magnifying-glass, and have those little defects look as big as a house to him, and then fix them. That would insure close application and honest work, and it would do away with those two unfortunate Americanisms, "That will do" and "That is good enough." A good pressman never says, "There, that will do," but, "There, that is it."

If ever there was a time when it was asked of a man that he should do his work supremely well, it is now, because competition is so keen nowadays that a man must be a workman of the first order or fall by the wayside. The real drawback of most pressmen nowadays is that they are too satisfied to be of the ordinary, rather than of the best. So long as they can do this work as good as so-and-so they are contented. This is all right if that so-and-so happens to be an exceptionally good man; but, unfortunately, such is not always the case.

The successful pressman of to-day is the man who tries to know the thing which he is doing better than any other man does, and to do one thing supremely well takes a mighty good man. We must bear in mind — and this applies especially to the young man who aspires to be a pressman — that absolutely nothing is good enough if it can be made better, and better is never good enough if it can be made best; in other words, a man must be thorough in his work, not alone in large things, or what is apparent to the eyes, but in all things — not slighting the small things.

In the foregoing I have made reference to the apprentice pressman, and I think, in passing, one word might be said concerning the young man.

How many pressmen can ask themselves the question, and answer it in the affirmative: Am I teaching this young man to the best of my ability and knowledge? I am afraid a lot of them would pass up the question altogether, for fear their consciences would get the better of them. We must remember we can not rise in this world without helping others to rise. So it is up to the pressman to not only teach the apprentice all he knows, but to make a pressman out of him in the quickest possible time. There is no set limit of time to serve. I have heard some say that a pressman can be made in six weeks, others say six years — of course we know both are exaggerations. The question of time can best be left with the parties concerned, and if they work together as one, the question of time will be surprising, and the pressman will know that success is only satisfying to its possessor as it is made the instrument of helping others.

But, on the other hand, if the pressman is one of those who, when questions of presswork are put to them by the apprentice, answer in an evasive way, or in a way that would confuse or bewilder the young man and make him think that presswork is one of the most complicated trades, or, worse still, tell him the reverse of what he should know, just because they think he is learning too fast — if that is the kind of a man the apprentice is up against he would be better off without him, because both are wasting their time, as well as their employer's time, and it would be best for that apprentice to pick up the business himself the best he knew how. As slow work as it would be, he would be the gainer in the end. I don't think pressmen of that caliber are very numerous, although you will run across one once in a while, and when you do, give him a wide road.

It must be impressed on the mind of the young man that it is not enough that he be faithful, he must be something more — faithfulness must exist, but only as a foundation on which to build other qualities — he must be thorough. The thorough man need have no fear of losing his place, for he and his job are one and inseparable. His employer will be far more afraid of losing him than he need be of losing his position.

Indexed Dump Saves Time and Labor

By JACK EDWARDS

THE business offices of most successful business men are equipped with up-to-date filing devices and card-index systems. Years of use have proved these devices and systems to be great time and labor savers. So they have arrived to stay until something better along this line is discovered. But why limit these time and labor saving devices and systems to the business office? Why not put them into use in the various departments of a given business?

Take, for instance, a firm doing type-composition for the trade — such a firm will find an indexed dump to be a great saver of time and labor.

For the sake of more thorough illustration, let us take a concrete case:

The firm of Smith & Son, linotyper for the trade, because it does a great deal of typesetting for various firms, has three large dumps in its machine department. Each of these dumps is divided into three sections, and each section contains six shelves. The capacity of each shelf is six ordinary galleys. Therefore, the capacity of one complete dump is one hundred and eight such galleys, and the capacity of the three combined is three hundred and twenty-four galleys.

From these figures it may be readily seen that if one unfamiliar with the layout of these dumps were to try to find one certain galley among those three hundred and twenty-four, he would be virtually hunting for a needle in a haystack.

On more than one occasion in the past, Smith & Son had gone through just such an experience. The regular dump-boy had been out on an errand, maybe, when a telephone message had been received from a valued customer requesting the immediate delivery of a certain job that he had had set. Because he had been unfamiliar with the layout of these dumps, the one that had received the order to deliver the job in question had wasted much time in the search that had followed.

And on other occasions, for instance, when a large number of corrections had to be put in and, therefore, the services of another boy were needed on the dump,

A	B	C
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6

Fig. 1.

A	B	C
1 Jones	1 Brown	1 Green
2 "	2 "	2 "
3 "	3 "	3 "
4	4 "	4 "
5	5	5 "
6	6	6

Fig. 2.

again much time had been wasted by the new boy in locating the galleys of type in which the corrections were to have been placed.

So eventually Smith & Son came to the conclusion that its dumps should be systematized.

Accordingly it caused each of the three sections of its three dumps to be lettered respectively A, B and C, and the six shelves in each section to be numbered respectively from 1 to 6. It then caused to be fastened to the wall immediately over each dump a number of sheets of paper similar to Fig. 1, and these sheets its dump-boy now fills out in accordance with the number of shelves occupied by a certain job.

Thus a glance at Fig. 2 shows that Jones' type occupies the first three shelves of Section A, Brown's metal the first four shelves of Section B, and Green's composition work the first five shelves of Section C.

And now, when the dump-boy is absent and a message is received requesting the immediate delivery of a certain job, by simply consulting these sheets the one that is ordered to deliver the job wastes very little time in finding the type in question; and when a new lad is put to work on the dump, a glance at these bulletins on his part gives him the key to the situation and thus a great saving in time is effected.



SERVICE

*The way to get
is to give~
sure as you live.*



This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10x15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, instructor Island Printer Technical School and I. T. U. Course of Printing.



A Profitable Mixture

Printer's ink, when mixed with brains,
Has no limit to its gains;
It spreads its story far and near,
And business stirs throughout the sphere.
But ink and type and paper fair
Serve only thought and skill and care.



W

R

This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10x15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by Will Ransom, Lettering and Design, 64 East Van Buren Street, Chicago.

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The Printed Word. The concluding paragraph in "Literature on the Job," by James H. Collins, in the *Saturday Evening Post*, should tend to stiffen the price of printing. "Every day the printed word is becoming more necessary in business," says Mr. Collins. "Well chosen and skillfully organized, it is a trustworthy and inexpensive addition to the pay-roll. A very good rule for its use is: 'Never set a man or woman to do what a book or map can do better or more cheaply.'"

Color. The inkmakers are substituting for color, and he who can substitute the best is getting the orders. The ability to prepare a succedaneum is quite an art in chemistry, and out of this trial of knowledge and skill against knowledge and skill the art will advance, but meantime the fruits will become more and more costly. Even the laundryman is issuing warnings that he will be no longer responsible for the color in wash garments. He finds that it is impossible to keep up with the succedaneums. Keep your shirt on, and get better prices for printing.

Glycerin. Good rollers are absolute. Bad rollers are negligible. Glycerin is one of the most important ingredients in printers' rollers. Sixty per cent of the glycerin comes from Europe. It comes in a crude form, as a by-product of candle-making. The bulk of glycerin is now in demand for making explosives. The dynamite grades sold in 1908 for ten cents. The same low grade now commands a price of sixty cents, and is advancing from day to day. Printers' rollers must advance in price. Consider your charges for printing, and keep your customers advised to get their printing early.

Character. When duelling was in vogue it was a brave man who dared refuse a challenge. It required more than courage to do so. It required character. Courage is the commonest attribute of man and other animals. Man and a rooster, a bull terrier and a peccary pig are courageous, if readiness to fight is courageous. It is the character of man in a materialistic sense which raises

him above other animals. It is constructive. In his speech at Cleveland, on January 29, President Wilson said: "America is not afraid of anybody. I know that I express your feelings and the feelings of all our fellow citizens when I say that the only thing I am afraid of is not being ready to perform my duty. I am afraid of the danger of shame; I am afraid of the danger of inadequacy; I am afraid of the danger of not being able to express the great character of this country with tremendous might and effectiveness whenever we are called upon to act in the field of the world's affairs, for it is character we are going to express, not power merely. I am protecting this country against things that I can not control, the action of others. And where the action of others may bring us I can not foretell. The real man believes that his honor is dearer than his life; and a nation is merely all of us put together, and the nation's honor is dearer than the nation's comfort and the nation's peace and the nation's life itself. So that we must know what we have thrown into the balance, we must know the infinite issues which are impending every day of the year."

Newspaper Making. Professor Merle Thorpe, president of the Association of Journalism Teachers, has circularized the members with a most interesting program of discussions for the convention to be held at the University of Kansas in April next. Journalism, as understood by Professor Thorpe, is a very wide subject, covering much more than writing and editing. Among other things, a great deal of time is to be devoted to business administration, cost-finding, advertising, circulation, printing, engraving and magazine work. All this has a thoroughly practical look, like everything else with which Professor Thorpe's name is connected. Were it not so, neither we nor our readers would be interested. This makes it all the more important that some attention should be paid to theoretical questions, including editorial direction and ethics. Otherwise we should be building a well-equipped ship and putting out to sea without any clear idea as to where we were going and as to whether we intended to

land our passengers at their destination or rob them and throw them overboard. Indeed it is this exclusive attention to practicality which has lowered the standard of American journalism, until it is not too much to say in regard to many papers that the advertisements are the only things in them worth reading, because advertising, having money in it, has more money spent upon it and is produced with much more care than is that which is meant to inform and educate the public on those important subjects out of which no advertiser makes a direct profit. But this is bad business. In fact, when we pursue it far enough, everything bad is bad business. If a few newspapers begin to cultivate accurate, reliable, interesting and informing journalism, while avoiding the snare of stodginess, they will soon outdistance their competitors from a commercial point of view, we are convinced, and we have every confidence that some such conviction must emerge from candid academic discussion. If our prognostication is realized it will be a great national blessing, and a commercial success for newspaper publishers as well.

Printers and Their Market.

The first thing that was considered worth printing was the Bible. From that time onward the printer selected what he could print at a profit, but his freedom of selection gradually diminished. In recent years he has been doing what he is told to do. The benefit of his experience and his technical knowledge he has thrown in to make weight in his favor in bidding against other printers. Absorbed in technicalities and in resisting the demands for higher wages and fewer hours of labor, he has permitted intermediaries to grow up between himself and his customers because he has neglected to study and cater to his customers' needs. The customer lends an interested ear to the man who can plan and show the way to make printing create a market and an ever-increasing market. The man who shows the customer how is cheerfully paid a large sum for his services because he sells a real service. Even then the returns to the customer, the fruit of what printing does, is so large as to make the cost of its service almost negligible. The printer comes in to carry out the details — just to do the printing itself, because it has all been predigested. The printer's mind is nailed to a price idea. The customer's guardian angel clinches the nails in all the printers and then watches them whirl until he says, "You're It." Consequently few printers get rich on the profits of printing with a price based on cost. But a good many customers and a

good many of the advisers of customers get rich on what printing does in making markets.

Now the printer is waking up and is realizing that he can capitalize a large share of his knowledge by developing it along creative lines. He is learning the larger lesson of how to work with the customer — how to make printing go into a seemingly barren field and make a market. He is learning how to study the field and its capabilities. He is learning how to see it through his own eyes, through his customers' eyes, and through the medium of economic laws. He is learning that he can lift a load of detail off the shoulders of his customer and make printing distribution fall on prepared ground, at the right time, in the right place, to the right people. And let us note here that a definition of wealth as having the right thing in the right place at the right time is well enough in its way, but to make it real wealth it is necessary to make it known that the right thing is in the right place at the right time. But it must be told to the right people — the people who are interested, or should be interested, and make them all interested. The printer who is absorbing the sales systems of merchandizing is developing himself so that the cost problem will clarify itself to him so that he will talk to his customer out of a conviction of his worth and service, and if the customer has not believed him in the past it was because he did not believe himself. He will believe himself now, however, and his customer will believe him.

A Scientific Policy in Regard to "Fillers."

It is a sad world nowadays for conservatives. No sooner do we get settled down to routine in any department than some one comes along with a new theory or a new invention and we have once more to adapt or die. We are not rescued from dull routine: we are simply kicked out of it.

We have advocated a standard system of cost-finding and have had the satisfaction of seeing it generally adopted, and now it seems likely that we shall have to consider at least one hitherto neglected factor which may modify it to an appreciable extent. Economists have been talking for some time about the "load factor," and the principle has been adopted in the charges made by electrical-supply corporations and in some other businesses. We have not heard as yet of its scientific application to printing, but most likely that is a development of the near future. Meanwhile a few thoughts on the subject may help to indicate the problems which will have to be faced in this connection.

What, precisely, is meant by the term "load

factor"? It came into use first in connection with electrical supply, and it is most easily elucidated by reference to the peculiar conditions of that industry. Electrical energy can not commercially be stored up to any considerable extent, and its supply consequently necessitates that it shall be manufactured immediately upon demand. At times when the greatest number of subscribers desire to use it its cost of production per unit is greater, and it is therefore to the advantage of the corporation to encourage consumers to use it in slack times, and to thus equalize the demand as much as possible. The aggregate demand at the busiest period is called the "peak" of the demand, and the object of taking into account the load factor is to charge a higher rate at peak times than at off-peak times, or alternatively, to equalize the demand. The term "load factor" itself is defined as the ratio between average demand and peak demand. The application of the principle to passenger traffic on railroads may perhaps help to deal with the problem of the strap-hanger. It would be sound economics to charge lower fares at the less busy, or off-peak, times, and so equalize the demand, though unfortunately it is the leisurely and better-to-do class of traveler who would get a relief which, from a social point of view, one would rather give to the workers. Another attempt at applying the principle is in the case of hotels at holiday resorts, which quote specially low rates in the winter, which is their off-peak time.

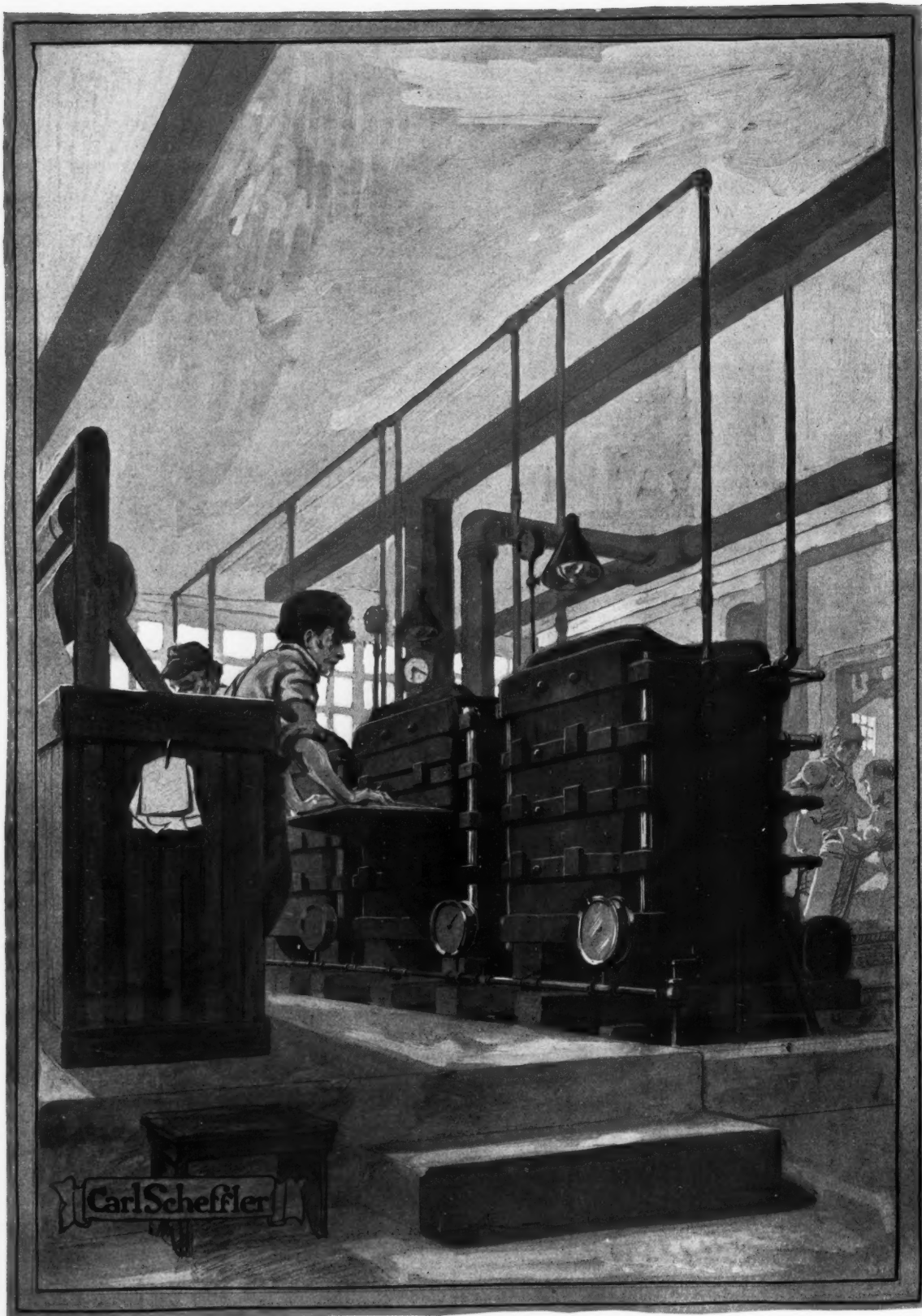
Usually this principle is not much applied in printing, although in Great Britain there is one very interesting instance of it. In the case of magazines, both monthly and weekly, which do not deal directly with current events, the copy is generally prepared and put in the hands of the printer at least three weeks, and sometimes much longer, before publication. The job is then worked in between more urgent work, and the publisher gets a certain consideration as regards price in consequence.

The advantage of the above arrangement is obvious. The demands upon the trade are equalized, overtime is reduced, and the customer gets the advantage of a reduction in price in return for the consideration he gives the printer in the matter of time. There seems no sufficient reason why this plan should not be adopted in America, and it could be extended to other than periodical work. Whenever a customer asks for a quotation he could be told that if he is willing to let the job lie in the office a week or more, so that it can be done in convenient hours, it will cost him a trifle less than if he wants it rushed. There is a vast mass of cataloguework, time-tables and bookwork which could just as easily be delivered to the

printer at an earlier date than is usually the case, and its earlier delivery would in many cases represent a very considerable saving, since more work could be gotten out for the same overhead charges. Why not give the customer a reasonable share of the saving thus effected?

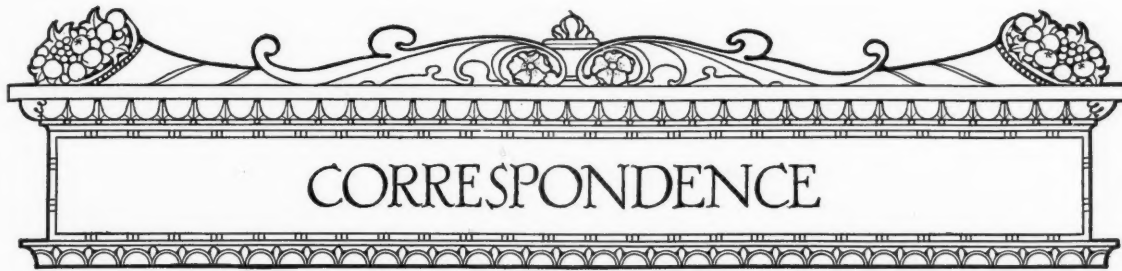
Another possible application is a little more difficult. We have spoken of giving some relief to the customer when he gives sufficient time for the work to be executed, but if in off-peak times a customer offers work, however quickly he requires to have it done, it might assist to equalize the load factor by giving him a rebate. Is it not at least worth considering whether, in the case of best customers at any rate, we might not give them a list of our off-peak times, and make subject to rebate all work to be executed during those periods? This would result in some equalization of work over the year, and thus soften the seasonal fluctuation; and a minuter application of the same idea would equalize it over the week, or month.

It is obvious that great benefit to master printers, workmen and customers will result when we have worked out a scientific system of reducing the peak of the demand. It means a steadier flow of business, the practical abolition of overtime, and an appreciable reduction in the price of certain work, with a probability of increase in the volume of trade such as may be expected as a result of lower prices, not to speak of the fuller utilization of the plant. Of course we may expect printers, as soon as they get the rough idea, to begin to apply it in a rough and ready way; but to get anything like its full benefit it is necessary to work out mathematically the exact saving which can be effected, and to decide what share of it should be given to the customer. The factors to be taken into account are the cost of keeping machinery and men totally or partially idle in off-peak times and the amount of rebate to be granted. The latter factor is most difficult to work out. It is obvious that if too large a rebate were allowed it might attract more work to off-peak times than the conditions of the trade demand, and thus tend to cheapen prices all around. A little careful experimentation would have to take place. Beginning with a small rebate, we should have to increase it gradually until the lowering of the peak gave warning that the process must stop. If it were still found that at some period the utilization of the plant was not so complete as might be desirable, it would be a matter for careful consideration whether to grant a special rebate for what one might call the "bottom-of-the-valley" period, thus creating a graduated scale of rebates, or whether the saving thus effected would not be offset by the deflection of too much work from other times.



INDUSTRIES ILLUSTRATED—VULCANIZING RUBBER TYPE.

No. 8.—From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"HOW A NEWSPAPER EDITOR SECURED THE FUNDS TO PURCHASE A LINOTYPE."

To the Editor: LEIPSIC, OHIO, Feb. 7, 1916.

In the February number of *THE INLAND PRINTER*, under an article entitled "How a Newspaper Editor Secured the Funds to Purchase a Linotype," you state that the sum realized from the letter sent out by the publisher was \$425.50. This was the sum secured all right, but, that sum was secured in *ten days' time*, and the total sum of over \$1,600 was realized in a ten weeks' subscription campaign.

Please make this correction in your March issue and greatly oblige,

FREE PRESS PUBLISHING COMPANY,
By George F. Smith.

THE PLIGHT OF THE APPRENTICE.

To the Editor: FEBRUARY 10, 1916.

I have just finished reading the article on apprentices in the current issue of *THE INLAND PRINTER*, and, as I happen to be one, I was very much interested in what was said in that article, and thought that perhaps you might like to hear what some of us think about the apprenticeship system, so here goes:

I am employed by one of the large magazines, and am the only apprentice in the shop. I have been on the payroll for eighteen months, and during that time I have learned how to cut slugs, set heads, and pull and correct proofs. Wonderful, isn't it? I don't think.

Once in a while I get a chance to justify or lock up a page form, but only when the floorman (he is also the chairman of the chapel) is very busy. At any other time he will tell me to go back to my bank. So much for practical education.

As to technical work, the public library in this city does not carry any books on printing, and *THE INLAND PRINTER* is the only trade publication I can afford. If the local union possesses a library on trade subjects, I have been unable to find it out.

I am financially unable to take the I. T. U. Course. I asked the chairman about it some time ago, and he said the local union would advance the cost of the Course to all apprentices who desired it, in the last year of their time.

If we are "never too old to learn," then we are never too young to begin, and if a local union is going to advance an apprentice any money at all, why not make it the second year instead of the fifth. By that time the apprentice will probably be able to pay cash himself for the Course.

But, supposing that I were able to take the Course at the present time, what good would it do me? There is nothing artistic about a galley proof, and no great amount of brains is required to sort out the leads and rules that the floorman sends me with unfailing regularity. And that

seems to be about all that is required of me. An attempt to do anything else usually meets with the reminder that I am not paid to do a journeyman's work. And this is a union shop, too.

AN APPRENTICE.

NOTE.—For obvious reasons, names are omitted from this letter. Without question, this is only one case out of many, and it should cause some deep thinking on the question of what will be the status of the future printer if more care is not given to the education of the apprentice of to-day. Slipshod methods of training will bring about but one result—careless workmen. To secure good workmen, men who will be capable of meeting the demand for high-grade work, a systematic training of the apprentice is necessary—and that training should start when he commences his apprenticeship.—EDITOR.

"NEWSPAPER MEN OF THE NIGHT."

To the Editor: PHILADELPHIA, PA., Feb. 3, 1916.

In the December issue of *THE INLAND PRINTER* I offered to mail a copy of the above mentioned publication to any one who would write for it, as long as the supply lasted.

I had calculated before making this offer that probably a half-dozen interested persons would ask for a copy, but since the item was published, requests have been coming in almost daily, thus my supply of the booklets (about forty-five copies) soon became exhausted.

Down to this date I have filed all letters in this connection so far received, and to those who did not receive a copy of the booklet I wish to make this promise:

Some day (soon, I hope) I expect to have "The Newspaper Men of the Night," along with a number of my other articles and stories about print-shops, published in book form. A copy of the book will be mailed to those who did not receive my booklet down to the date of this letter.

I feel sorry that I did not have enough of the booklets to go around, but I did the best I could under the circumstances.

ROBERT F. SALADE.

GETTING OUT A FLOOD EDITION.

To the Editor: YUMA, ARIZ., Jan. 25, 1916.

The enclosed specimen is not clever as a job of printing, but, considering the circumstances attending the getting out of the sheet, you must admit that it is worthy of more than passing interest.

At five o'clock in the morning the Gila river levee broke, and the current of the stream shifted from its own channel to Main street, Yuma. *The Morning Sun* building, being adobe, and standing in the new channel, sank into the waters as neatly as a snowball entering Hades.

The Examiner building, standing only a block away (though perhaps four feet higher), also being of adobe, was

reached by the flood waters three hours later. We decided to get out the sheet, but the light, power, water and gas plants, being also in midstream, were soon out of commission. We dug up two lanterns and started to "hand-pike." By noon, between spells of sticking type and filling gunny sacks with sand to keep the flood waters away from the walls, we succeeded in covering the local situation. By that time much water had seeped through the barrier and into the basement. Then one wall settled a little and the citizens' safety committee ordered us out of the building.

After our hard fight we did not want to lose out at the finish, so the office force got out of the building, locked the



FLOOD EDITION

SATURDAY AFTERNOON, JANUARY 22, 1916, ABOUT 2 O'CLOCK

The latest news from the river at the immediate action of the flood is that the water is rising very rapidly. The water is now at the level of the flood plain, and the water is rising very rapidly. The water is now at the level of the flood plain, and the water is rising very rapidly.

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BULLETIN

By Relief Committee

USE WATER SUPPLY CAREFULLY.

AN ATTEMPT WILL BE MADE TO FURNISH ELECTRICITY. USE ONLY ONE LIGHT.

FREE COFFEE AND BREAD WILL BE SUPPLIED TO HUNGRY AND DESTITUTE AT RELIEF HEADQUARTERS, YUMA HEADQUARTERS.

MASSONS AND ELKS HAVE OPENED THEIR ROOMS LET EVERYBODY HELP WHO HAS A VACANT ROOM.

IF YOU WISH LOGGING CALL AT RELIEF HEADQUARTERS.

RELIEF COMMITTEE.

We must save our water and use it wisely. We must save our water and use it wisely. We must save our water and use it wisely.

Flood Edition Gotten Out Under Difficulties.

Original 12½ by 13 inches in size.

front door, and started an argument with the committee. Meanwhile two of us made up what matter we had set, slammed the form on the Gordon and started to pump as fast as we could, never missing an impression until we had about eight hundred copies. Then the wall made another move, and we made a hurried exit via the rear door.

But—we never missed an issue. That was Saturday. By Monday the waters had receded, and we resumed operations on a small scale. To-morrow we start with the full-sized edition.

PAUL R. FERTIG.

TOO GOOD.

When General Beck was a young lawyer a man was arraigned for murder and had no counsel.

"Mr. Beck," said the presiding judge, "take the prisoner into that room at the rear of the court, hear his story, and give him the best advice you can."

Accordingly Beck disappeared with the prisoner, and in half an hour's time returned into court—alone.

"Where is the prisoner?" asked the judge.

"Well," replied Beck, slowly, "I heard his story, and then I gave him the best advice I could. I said: 'Prisoner, if I were you I'd get out of that window and make tracks.' He slid down the water-pipe, and the last I saw of him he was getting over a stone wall half a mile away." — *Tit-Bits*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE authorities of the British Museum have taken measures to acquire as complete a collection as possible of the regimental periodicals, the issuing of which is one of the curious features of the present war. Some of these publications are printed and others typewritten.

THE shortage of anilin dyes is causing an advance in the price of copying-pencils to such an extent that in many cases a pencil that usually sold at one penny now sells at four pence. Blue and red pencils have gone up in price, as have also the cheaper grades of cedar lead-pencils.

THE prices of paper during 1915 showed large advances, in instances over thirty per cent, and the outlook is not very cheering for buyers, as British papermakers are constantly having to meet increased charges for their raw materials, and the call to the army forces severely handicaps manufacturing operations.

THE Glasgow Herald says that "the Northfleet (Kent) urban council has decided to save 1s. 11½d. per week on the printing of its deliberations by having them set up without any punctuation at all. But economy need not stop here. By leaving out the h's whenever members drop them in actual speech the estimated saving of £5 a year could be easily doubled."

THE report of the work done by the department of technology of the City and Guilds of London Institute during the session of 1914-15 has been issued. It shows that only 1,688 attended the various typographic classes, as against 2,137 in the previous year's session. This falling off in attendance was, of course, due to the war. However, in the lithographic section there was an increase of attendance from 318 to 342—a difference of little moment.

AN analysis of the books published in 1915, appearing in the *Publisher's Circular*, shows that the war has had a marked effect on the publishing activity of the United Kingdom. The number of books recorded as being issued in 1915 is 872 below the total of the previous year. It is noted that the decrease is proportionally greater in the totals for new editions than for new books. The greatest decrease is in fiction, while science and technology come next. The highest total for book issues was 12,379 in 1913; in 1914 the total fell to 11,537, and in 1915 to 10,665.

DR. HERBERT A. GILES, professor of Chinese at the University of Cambridge, in 1898 issued a catalogue of the Chinese and Manchu books in the Library of Cambridge, these being the gift of Sir Thomas Francis Wade, formerly British minister at Peking and professor of Chinese at Cambridge. Since then over 1,300 volumes have been added, including some very rare works. Hitherto the oldest book in this library was one belonging to the last quarter of the fourteenth century. Now the collection boasts of the possession of a printed edition of the works of the famous poet, Tu Fu, dating from the year A. D. 1204.

To show the extent of the intrusion of women into men's occupations, due to the exigencies of the war, it may be noted that the labor exchanges of the Board of Trade during the four weeks ending November 12, 1915, received 1,309 applications for employment in the printing, stationery, book and paper trades, of which 993 were from women. The number of vacancies filled by applicants was 666, of which only 112 were taken by men. In the juvenile branch, 629 such vacancies were filled, 507 of them by girls. No

wonder that the British workman's patriotism is undergoing a severe strain and that he wonders what the outcome of the war will be for him economically.

BEFORE the war a large amount of the cheaper stationery articles came to England from Germany. This source of supply being now cut off, there is naturally a shortage which can not now be met. There are rumors that Japanese manufacturers are about to attack the British market and supply it with imitations of the cheap German articles. But, though the Japanese are welcome as a help in the war, the British cast a dubious eye upon their efforts to furnish them with cheap manufactures. The question is therefore asked, "Why can not our home firms show an enterprising spirit and provide the public with the cheaper goods they demand? If German firms could manufacture and sell cheap in this country, there seems no reason why our own home factories can not produce similar goods at popular prices."

ACCORDING to the *Liverpool Post*, "so scarce have become the supplies of ordinary string and twine that efforts have been made to find an effective substitute, and now an enterprising firm, after a number of experiments, appears to have solved the problem by the manufacture of string from paper, whose appearance is exactly similar to the genuine article. Substantial and stout, it is suitable for the tying up of parcels of quite fair size. Only one thickness has so far been produced. The usual kinds of string and twine are now practically unobtainable, and as the paper string can be sold at a moderate price, it bids fair to come into general use." In this connection it may be noted that already for some time the Germans have for the like reason been obliged to make substitutes for the common strings and twines, and that they now have these substitutes in a number of varieties — in this respect being ahead of the English.

GERMANY.

A BERLIN bookbinder informs the trade that he has had good success with the use of potato flour for making paste.

OVER one hundred employees of the publishing house of Julius Klinkhart, at Leipsic, have been called to the colors.

THE H. Kutzner office at Munich pays its male employees 3 marks and its female employees 1½ marks weekly as a bonus because of the present higher cost of living.

SINCE the beginning of the war the German Typographical Union has paid out in benefits to its members 5,036,722 marks (\$1,198,740) and to family dependents 718,910 marks (\$171,100), a total of \$1,369,840.

THE death, at Munich, of Karl Ritter von Faber, is announced. He was one of the founders of the noted Faber pencil factory at Nuremberg, which was established in 1876, and is one of the largest in the world.

IN some places the official "bread-card" is used to carry official announcements. Those issued at Königsberg in Prussia carry an advertisement of the local savings-bank and its branches, as well as the reminder, "Gold should go to the imperial bank."

THE Union Publishing Company, of Stuttgart, instead of having a celebration because of the twenty-fifth anniversary of its establishment, has made a jubilee division of 125,000 marks (\$29,750) among its employees, including those who are serving in the army.

A TRADE school now in operation at Stuttgart for teaching wounded soldiers has now added a course in typography, to help printers who have become more or less incapacitated to use to the fullest degree the physical ability that still

remains with them. The tuition is given without charge, and in certain cases transportation to Stuttgart is furnished.

THE German laws do not permit the use of loose leaves or cards for the main books (journal, ledger and cash) in accounting. Loose-leaf systems, however, may be used as auxiliary to these. The main or fundamental books must be bound and their pages or leaves successively numbered.

ACCORDING to a new governmental regulation, advertisements relating to articles of daily need, such as foods and heating and lighting materials, are now prohibited — probably so as not to disturb the present methods of apportioning these supplies among the people. Manures as well as articles required in warfare are also included under this advertising ban.

THE recently deceased Carl Richter, manager of the J. M. Richter printing-office at Würzburg, willed that each workman employed by the concern receive a gift of three weeks' wages, each official a month's salary, and the families of such as are in army service a triple benefit allowance. This concern recently attained the one hundredth year of its existence.

A PRINTER, Severin Mühlens, now serving as *metteur* (a French term meaning make-up) in the office of Du Mont Schauberg, at Cologne, recently completed forty-five years of employment by the house. Two other employees, Hubert and Theodor Schuch, father and son, have just celebrated their golden and silver (fifty and twenty-five years) connection with the same office.

DESPITE the war, several Berlin dailies published extensive "Christmas" issues, though, as usual, not on December 25. On December 12 the *Lokal-Anzeiger* appeared with 56 pages, of which 34 were filled with advertisements. The issue of the *Tageblatt* had 54 pages, of which 40 were given to advertisements. The *Vossische Zeitung* had 42 pages (27 advertising) and the *Morgenpost* 40 pages (26 advertising).

A CORRESPONDENT of a German journal writes: "With astonishment I have read in another periodical the name 'Petrograd' and in connection with it the dictate that 'this form we must now use instead of Petersburg.' No! The speech usage of free Germans is not amenable to the arbitrariness of the Russian czar. We will continue to say Petersburg, in proud cognizance of what we Germans have been to the world and what we shall hereafter be."

BERLIN has its iron statue of Hindenburg; Bremen has a like Roland; Oldenburg has its iron Hinnerk; Osnabrück its iron Karl, and other cities have their iron memorials of famous Germans. Now comes Verden a. d. Aller and proposes to have an "Iron Book." This will be a case in the shape of a book, 45 by 75 centimeters in dimension, and is to carry the inscription: "To our fallen sons. District and town of Verden." After the war the names of all its citizens who have fallen in the conflict will be written upon parchment and placed within the case, for the information of future generations.

FRANCE.

GEORGES PEIGNOT, head of a noted Parisian typefoundry, and two of his brothers, have lost their lives at the battle front.

THE venerable journal, *La Gazette de France*, founded in Paris in 1631 by Théophraste Renaudot, has suspended publication during the war. Ever since its beginning it has remained steadfast in its expression of royalistic opinions. It had at one time King Louis XIII. as a collaborator.

tor, who amused himself by writing articles against persons in his entourage.

THE winter courses in typography under the auspices of the Parisian Typographic Syndicate, which were to have opened October 12, 1915, have been postponed, a sufficient number of scholars not having entered for the tuition.

FOUR printers were killed at Nancy during an attack by German aeroplanes upon that fortified city. Last fall a number of printers were killed by bombs dropped from a French aeroplane at Karlsruhe, a German unfortified city.

OUT of a total membership of 600 in the Lyons Typographical Union, all but 130 have been called to the colors. This shows that the printing-trade workers in France suffer more through the war than their confrères in Great Britain and Germany.

THE fashion of publishing continued stories taken from moving-picture films has struck Paris, and *Le Matin* now announces that it will run a romance entitled "The Mysteries of New York," which Pathé Frères are putting out in their films. *Le Matin* boasts of an expenditure of 1,200,000 francs (\$232,000) in the production of the story.

SWITZERLAND.

THE Gutenberg Bank, at Zurich, has declared a dividend for its preferred stockholders of six per cent from the profits of its last fiscal year.

THE Unterseen District has had a large quantity of wood cut in its timber preserves. During the winter four hundred wagonloads of fir will be ready for the paper-mills.

THE Government in December issued an edict prohibiting the export of fibrous material used for papermaking, news-paper, wrapping-papers of all sorts, cotton textiles, elastic textiles, roofing-papers, colors and color-stuffs, putty, silver nitrate and chromic oxid.

THE trade school at Basle has this season added classes in typography. Half-day sessions are held, in the morning for presswork and in the afternoon for composition, which apprentices in the city's printing-offices may attend. The Typographic Club is agitating for courses for journeymen, which have so far not been provided.

AUSTRIA.

THE Union of Master Printers of Tyrol and Vorarlberg have raised the prices of printing thirty to fifty per cent. It is due to them to hope that they can induce their patrons to pay the increase.

DURING the attack by the Italians upon Görz, the extensive paper manufactory of the Leykam-Josefsthal Company suffered a severe bombardment. For three days and three nights heavy grenades rained upon it, with what damage, however, is not reported. The four watchmen stationed in the works built themselves a shelter of cellulose and paper bundles, which proved impervious to the grenade explosions.

JAPAN.

ACCORDING to latest statistics, there are 495 printing and binding concerns in Japan, of which 357 use power. They employ 16,243 male and 2,968 female operatives. The daily average of working time is nine hours and five minutes.

ITALY.

THE publishers of the principal Italian newspapers recently met in convention at Rome and decided — because of the constantly increasing prices of paper and the great danger of an early complete failure in the supply of that

material — to petition the Government to provide for the immediate supplying of the paper-mills with wood and coal, also to prohibit the export of paper and to temporarily suspend the import duties on paper.

BOHEMIA.

OF the twenty-seven political newspapers formerly issued in Eastern Bohemia, fourteen have ceased publication since the war began.

A PAPER-DEALER at Prague has been brought to court because he charged an advance of 103 per cent upon the price of an invoice of paper which had been manufactured before the beginning of the war.

ROUMANIA.

IT is reported from Bucharest that, owing to the low supply of materials, the paper-mills of this country have been obliged to curtail operations or cease entirely.

BELGIUM.

IN December last an exposition of book and graphic industries was held in the new museum at Brussels. Most of the exhibits were brought from Germany.



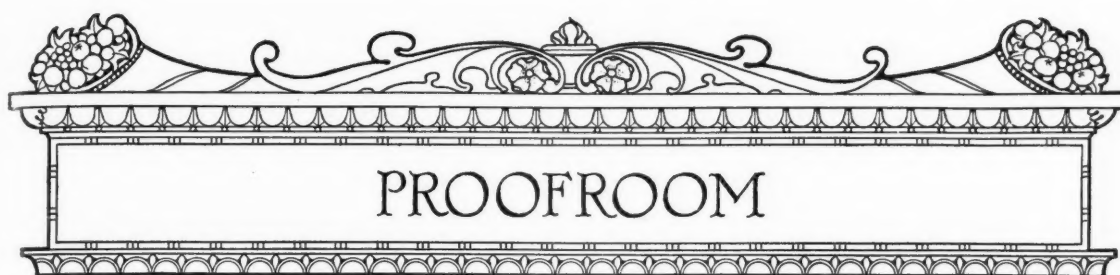
Native Hawaiian Lad Climbing a Coconut Tree.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, Hawaii.

APPROPRIATE.

"Some people are humorous without even knowing it."
"As when, for instance?"

"Here's a man advertises a lecture on 'The Panama Canal,' illustrated with slides." — *Chicago Herald*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Apostrophes.

W. C. P., Protection, Kansas, writes: "A dispute arose in our office to-day regarding the use of the apostrophe. A printer from Boston says the apostrophe is not used any more in ad- or job-setting. We still use it in our office, and I notice our large Western papers do. Please give us the proper light upon the use of the apostrophe."

Answer.—The apostrophe is still subject to the old rules for its use, except at the hands of some eccentrics who imagine that it is not needed. There is no settled style which dictates its omission, though occasionally a line of job-type may do well enough without it, even when correct reading demands its use. Any grammar-book should tell how to use it, if full rules are wanted. Or get Teall's "Punctuation," published by D. Appleton & Co., New York.

French Family Names.

F. J. R., New York, writes: "Here is a point in typographical style about which we wish your advice. An author, in the use of French names, such as 'De Regnier' and 'De Gourmont,' uses the prefix 'De' in connection with these names where no first name or courtesy is used. We understand that the practice in current French newspapers is to drop the prefix entirely, thus printing the names as 'Regnier' and 'Gourmont.' Our author has adopted her style from De Vinne's 'Practice of Typography.' Will you tell us which of these forms is considered better from a typographical standpoint?"

Answer.—There is no strictly typographical standpoint in such a case. The question is purely linguistic, and all that the printers have to do with it is to print what the publishers tell them to. How the author got any instruction from De Vinne's book I do not know, because I can find nothing referring to use or non-use of the particle (which is not a prefix). All that De Vinne says is that when the particle is used without a preceding name it should be capitalized. And even this is not as true as it used to be. Whether the "De" is to be used or not depends altogether, for the printer, on whether it is or is not in the copy.

Comma and Dash.

T. S., Baltimore, Maryland, asks: "Please inform me if an additional *e* should be used when dividing the word wherever, and whether it is correct punctuation to use a comma before a one-em dash."

Answer.—There is no usage that calls for the additional letter when dividing. In fact, usage is the other way—wherever. A great many people do use a comma before a one-em dash. But as I see it, and as many other

people think and practice, there is no occasion for such use. It would be worth your while to buy and read Teall's "Punctuation," published by D. Appleton & Co., New York.

G. T., Binghamton, New York, writes: "A short time ago I had occasion to divide the word coöperate (Webster spelling) and divided it on the first syllable thus: co-öperate (I used the dieresis on the second line). The proofreader marked the accent off. The head proofreader upheld him, saying that the hyphen was all the accent-mark needed. I hold that leaving the accent off changes the spelling to 'British.' The Webster dictionaries, where they divide the word or words like it, use the accent on the second line. When we have orders for Webster spelling, I think Webster's dictionary should be followed in the use of accents as well as spelling. I would like very much to hear your opinion on this little difference."

Answer.—This seems to be a case of misjudgment and failure to see things as they are. A dieresis is not an accent in the true sense of the word, although printers call it so as being a mark on a letter. In the use spoken of it merely marks the letter as separately pronounced, and therefore is superfluous when that letter begins a line. The proofreader was right in his marking, and the operator was silly when he objected. Webster's Dictionary does not use the dieresis when the letters are separated by division.

Close Quote Inside of Point—"Only."

C. B., Mt. Morris, Illinois, writes: "Please give examples of sentences where quotation-marks are used both before and after the interrogation-point; also exclamation-point. If you can use complication of both single and double quotations closing same sentence, with interrogation-point or in writing, so much the better. Also please give some of the most common improper arrangements of sentences containing the word 'only'."

Answer.—Here are the two sentences first seen after the letter was received: "Who else but he has taken the heirloom, the 'Diamond from the Sky'?" "I will win the wreath and crown Esther 'Queen of Love and Beauty'!" Marks of quotation go outside when the quotation itself is a complete question or exclamation. "Would you do it?" "Come on!" Alfred Ayres, in "The Verbalist," says that "only" is more frequently misplaced than any other word in the language. "Indeed," he says, "I am confident that it is not correctly placed half the time, either in conversation or in writing." If he is right—and I am sure he is not far from it—it will not be very useful to quote anything, so far as proofreading is concerned, for the proofreader should not meddle. Here are some sentences from a book by Col. Roosevelt of which I read the final proofs, and in which I made no change, did not even suggest one:

"The heroism of the present can only repair a small part of the damage due to the unpreparedness of the past." "—what only can be achieved by union of all citizens." "This great work can only be done by a mighty democracy." "Only" is misplaced in each of these cases, but it would not be worth while for a proofreader to suggest anything. On the contrary, it would be well worth while for anybody to look after it very closely in his own writing.

Written for THE INLAND PRINTER.

SOME PRACTICAL THOUGHTS ON COMPOUND WORDS.

BY F. HORACE TEALL.



ONE of the most inscrutable facts (to me, at least) is the utter failure by most writers to say anything really practical about compound words. "Really practical" as used here means such as to secure general agreement in the understanding of the subject. Nothing is truly valuable, I think, that is not productive of the same result in at least a large proportion of common practice. I shall not attempt here to indicate a full system, as that would demand much more than the allotted space. I merely wish to say something about the numerous divergent suggestions that have been made, with a view to ultimate attainment of a standard. The only system that seems reasonable to me is shown in full in the Standard Dictionary, as recorded by me personally in the first edition and retained in the New Standard. Every compound word entered there was tested by the only principles discovered through years of study and comparison of grammar textbooks and general literature, and all of them in one list were subjected to the criticism of hundreds of linguistic scholars before their final acceptance.

Something more of personal experience is germane. Until I began work in the editorial room of the Century Dictionary I had the notion, then very common, and since become more common, that the hyphen between words is very seldom useful, and had been well satisfied not to worry about it. But the prevalent confusion of treatment in regard to compounding seemed to demand a close study of the subject, and I wrote a book, "The Compounding of English Words," which the *Nation* (New York) called a protest against excessive use of the hyphen, but which the people did not accept because it prescribed too many hyphens. Undoubtedly the main trouble lay in the fact that the subject could not be mastered without much studious reading, and the people would not study. The editor of the Century Dictionary once told me that I was too mechanical. What induced this remark was the fact that I stated the result of a great deal of study without rehearsing the processes that led to the result.

As a matter of fact, I was then very busy in research, which involved consideration and comparison of everything obtainable that bore on the subject, especially everything said by authoritative grammarians. This revealed two very specious pairs of rules as being common. One was that a compound accented in both elements should have a hyphen, and that a compound with only one accent should be continuous. The other was that a temporary compound should be hyphenated and a permanent one should not. It was soon evident that these rules were inadequate, because opinions could and did differ widely as to their application.

One of the serious criticisms of that book was published in THE INLAND PRINTER and resulted in my tiresome drivel being introduced therein and continued interminably, because of a letter I wrote to the editor. The review began with a long screed on the sources of our vocabulary — so much Latin and Greek, so much French, and so on, as if that had anything to do with the question in hand, which was simply as to whether words used together as English words should be compounded or left separate, or rather what kind of associate use makes them become compounds. The strongest objection against the book was that it dared to assert that Gould Brown, Noah Webster, and even J. A. H. Murray had made some faulty assertions! Why, I suppose I've done that myself. This critic's conclusion was that the only way to be right is to consult the dictionary or to base your decision on what you find in good literature. He did not say what dictionary or what literature. This was twenty-three years ago, but I suppose his advice would be the same to-day, and its result would be the preservation of present anarchy, which is probably inevitable anyway.

Now this writing is nearly missing the important practical points, that is, those which are essential to practice, but we shall soon be more direct. One other writer has said things that must be considered.

This man, also in a magazine article, evidently believes in deciding by accentuation. He begins his screed by telling that most men do not know much about accent in speech, but he does know, and after using six hundred words to this effect he asks, "But what has all this to do with hyphens?" And then he speaks of "Mr. F. Horace Teall's failure to recognize speech as any test" of "whether a given pair of words should be spelled as one, should be hyphenated, or should be left as two." He sees no reason why apple tree should have a hyphen, because the two words are not accented as one. But apple-tree and every other tree are always accented just so as to make a unity, as ap'ple-tree; and the one he instances was almost universally written æpletre hundreds of years ago. Bathroom is said to be right in America, but bath-room in England. Dining-room, living-room, watering-pot, and other such terms, he says, bid fair never to become diningroom, etc., "through the disagreeable look of them" as single words. But Macaulay and others wrote each of them as a single word long ago. For downright asininity, though, we need nothing more striking than the saying that we should write notebook when it is a book for one kind of notes, but note-book for another kind. This sort of discrimination would make understanding more esoteric than the Eleusinian mysteries ever were.

What we need is not more mystery, but more simplification. Mr. De Vinne, in his book "Correct Composition," said, as to the value of compounds, "The subject can not be set aside as frivolous." Never was anything truer than that. Not so true is this, soon following: "The theory of compounding is quite intelligibly presented in many English grammars." Most English grammars say little about it, many saying nothing more than that some compounds take a hyphen and some are closely joined, and then, "Consult the dictionary." Another saying in De Vinne's book is: "Two words should not be connected with the hyphen when separated words will convey the meaning with sufficient distinctness." How clear this is to the writer is shown by his inclusion in a list of ninety-six words which he calls "Approved Compounds" of apple-tree, battle-flag, easy-chair, and freight-car. All the ninety are approved compounds with the hyphen, but

only a few people agree in their practice even so far as the use of the best form for these ninety, which are merely a few examples.

A plain fact, than which nothing could be more obvious, is that apple tree, easy chair, freight car, and at least a large majority of the other words in the ninety, are unmistakable in meaning whether as two words, as one word, or with a hyphen. But the two features common to them and thousands of others, aside from grammar, are their unification by accent and their permanence or long establishment in the one-word function. Neither accent nor familiarity is acceptable as a guide, for the reason that many similar words with the same accent and the same familiarity, while really compounds grammatically, are

reasonable practice to appear in his work, he should apply some reason in making his copy. He may rest assured that his work will not appear reasonable as to word-form, under ordinary circumstances, unless he prepares his copy carefully or has it prepared by somebody authorized to make it uniform, before sending it to the printers.

PRINTING TO INFLUENCE WOMEN BUYERS.

A prominent business concern published the results of an investigation as to the proportion of purchases made by men and women, and according to these it seems that out of every 100 purchases the following are by women: Men's suits, 24; men's gloves, 32; men's shirts, 40; men's linen, 55; men's handkerchiefs, 65; men's hose, 65; men's



AN UNUSUAL FEAT IN SURF-BOARD RIDING.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, Hawaii.

practically always kept separate. Even when a newspaper tells us that the northwest storm is bound, by printing "Northwest Storm Bound," we can not think it means anything other than "Northwest Storm-bound." The strongest reason for using the correct form always is the assurance that there is less risk of misrepresenting the meaning where it can be misread.

Now for a hint to writers, based on personal experience in the proofroom. A book read by me finally, by an author who evidently thought he knew best, contained these words, as given here: cowcamp, whiskbroom, jackpot, clothesline, newsroom, dressinggown, livingroom, dining-room, peatsmoke, carline, breadbox, molehill, hearthrug, wheat-field, fingernail, shoe-dealer, fruit dealer, bearpit, shame-faced. None of the rules mentioned will support the forms here used; under any of those rules a hyphen should be in each term except shamefaced. Another book had in one sentence tire iron, tool-box, and work bench. Why one of the three had a hyphen and the other two did not, who can tell? Each of them is spoken with the same accent, and each is exactly like the others in every respect. Any possible reason for a certain form in one case is equally potent in the others. If a writer wishes a

underwear, 70; boys' clothing, 65; furniture, 60; pianos, 65; household articles, 90; automobiles, 30; women's clothing, 98; adornment, 80; food, 90. If it is true then (says the *Deutscher Buch- und Steindrucker*), that eighty per cent of the buying is done by women, printers and compositors should take into consideration that much of their work must influence women, and that these in many cases have tastes and opinions which vary greatly from those of men. Many a printer who strives in his work solely after the technically good and worthy, solid and practical, will find that in spite of this he will not attain satisfactory results. Some piece of bungling work, of which he asks himself what it may all mean, may, because of some incidental detail or because of the manner of appeal, find preference. His work simply did not meet the feminine sentiment—it did not make an impression. Whoever has had to do with mercantile catalogues, commercial or bank printing, will have to reconstruct his ideas when he comes in contact with the businesses catering to women, and not only in single details, but in each and all. Lucky is he who in changing can bring with him feeling and understanding; otherwise years of endeavor may be applied without success.



Woodrow Wilson

Timothy Cole
Compliments to
Nick J. Quirk Esq.

Written for THE INLAND PRINTER.

A MASTER WOOD-ENGRAVER—TIMOTHY COLE.

BY NICHOLAS J. QUIRK.



THE full-page portrait shown on the opposite page should prove of immense interest at the present time, as it is remarkable in a threefold, yea, in a fourfold, manner. In the first place it shows a remarkable man—the man most in the public mind at what is undoubtedly the most critical period of the history of our country. Then as a specimen of the skill of the artist, the wood-engraver and the photoengraver, it presents an additional demand upon our attention and interest. But it is with the work of the wood-engraver, now going through the process of a great revival, that we intend dealing.

The portrait here shown is a line reproduction, in copper, of a Japanese hand proof from the block recently engraved by that master wood-engraver, Timothy Cole, after the official portrait of President Wilson, painted in 1913 by S. Seymour Thomas, which now hangs in the White House. The plate is slightly reduced from the proof, which was autographed by the President and the distinguished engraver, both of whom are members of the American Academy of Arts and Letters, the former winning the honor of membership for his historical writings on America, and the latter for his achievements in wood-engraving.

Mr. Cole photographed the original painting on wood last May, and the first proof was shown in New York last September, with the endorsement of John Burroughs, the celebrated naturalist and a fellow member of the American Academy of Arts and Letters, that it "shows the real man who is now guiding us so skilfully through these troublesome times." The President is said to prefer this likeness to any other.

To quote Mr. Cole's comment on the painting: "It is the portrait of the whole individual. The hands may readily be discovered as those of a man of nerve, delicate and sinuous, with veins standing out in high relief, erect and virile pose of the body, from which all superfluous tissue is purged away by his well-known vigorous exercise in the open. The head owes much of its distinguished effect to its looming against the large, quiet space of the background, which is of a warm brown tone, thickly painted, and intercepted by a gray pilaster. The coat and the trousers are gray, and the vest is of a soft cream tone. The general gray tone and the forceful light and shade of the ensemble lend themselves admirably to a black-and-white translation."

This remarkable example of Mr. Cole's engraving, and the steady improvement shown in his wonderful series of Old and Modern Masterpieces of Europe, begun in 1875 for the old *Scribner's Monthly*, afterward called the *Century Magazine*, covering a period of nearly forty years, has earned for him a place unequalled in the history of graphic arts. He is now sixty-four years young, and is a healthy refutation of Dr. Osler's theory of the fitness of chloroform when a man passes forty. The kindly human side of his character is easily seen in his correspondence, and he always finds time to encourage young men, as is evidenced in the following extract from a letter to an apprentice now studying in Chicago:

"Poughkeepsie, December 27, 1914.—I have received your letter and the two proofs, both of which were interesting. The proofs recalled my young apprentice days, when I used to go down to the shop on Sundays, unknown to any one, and climb through the transom window over the

door and thus get to work. I have always regretted that I did not continue my drawing lessons at nights at the Academy of Design, but my boss [M. S. P. Bond, of Bond & Chandler], being an organist, advised me to study music, and if it had not been for the great fire of 1871, which drove me penniless to New York, I would probably have given up engraving in favor of music. My advice, therefore, to you



Timothy Cole.

Dean of American wood-engravers.

is to lose no time in getting into the Chicago Art School, and drawing of an evening if you have any special love for art."

The apprentice of to-day can well afford to take an example from the early experiences of such men as Timothy Cole. Constant application and study outside of working hours, coupled with love for his work, is the secret of his success.

It was mainly due to the appreciation of Mr. Cole's early work in 1875, on the part of Alexander Wilson Drake, that such wondrous results have been secured by sustained stimulation of interest in wood-engraving. Mr. Drake was the best friend of the "Woodpeckers" during his long career as art editor of the old *Scribner's* and the *Century*.

Cole may well be called the dean of American wood-engravers. Among the honors bestowed upon him are: Diploma, Chicago Exposition, 1893; gold medal, Paris Exposition, 1900; grand prix, St. Louis Exposition, 1904; honorary member of Sculptors, Painters and Engravers, London; N. A., 1908; member American Academy of Arts and Letters, 1913; honorary member Brotherhood of Engravers of Chicago, 1913.

Several proofs of Mr. Cole's recent work, including the portrait of President Wilson, will be shown at the annual exhibition at the Art Institute of Chicago from March 9 to April 2.

From the Advertising Workshop.

THE PROCESS OF ROTOGRAVURE—AND THE ADVERTISING MAN'S RELATION TO IT.

BY ADCRAFT.



PRINTING divides itself into three classes: 1.—Letterpress printing—what the layman means when he uses the word “printing.” In this instance the ink is spread upon a raised surface, such as type or photoengravings, etc., and is transferred to paper under pressure. 2.—Surface printing—such, for example, as lithography and its brother-process, offset. In this instance ink is spread upon a smooth surface but does not adhere to greasy portions and hence is not transferred to the paper when it is pressed against that surface. The technical name is planography. 3.—Sub-surface printing—such, for example, as rotogravure. In this instance the ink is spread over a metal surface which is intaglio, that is, covered with innumerable, minute indentations. All superfluous ink, besides that in the indentations, being accurately removed, the latter is transferred to the paper when a rubber roller applies pressure.

Rotogravure, by far the most recent of these processes, has future possibilities before it far beyond what is anticipated for it by the average advertising man. Indeed to the latter, upon the average, it is little better than a name.

Photogravure and Rotogravure.

It might be well to clear up one troublesome point. “What is the difference between photogravure and rotogravure?” is a question which is frequently asked by the neophyte.

The answer is a simple one: The results of the two processes are practically the same. The one vital difference is that rotogravure is photogravure made commercially practical. Rotogravure is not superior to photogravure as far as results go, but solely from the point of view of

fact that where it is darkest, as in shadows, the ink is actually thicker. In its extreme high lights it will often have no ink at all. And this is important. It is a thing which is not true of printing from half-tones or Bey Dayed line-plates or of lithography or any other usual printing method which is capable of showing the intermediate tones between pure white and solid black.

In the case of a half-tone, for instance, there are dots everywhere, extending over the whitest high lights and all. Indeed it is this very thing which the so-called high-light



Ordinary Cross-Line Screen.



Rotary Photogravure Screen.

half-tone seeks to avoid. But even in its case, though there may be an imperfect attempt to do away with the dots in the whitest portions, still there are of course dots in the intermediate tones of gray; and the only difference between the latter and the very darkest portions is a matter of the proximity of the dots to each other. In the grays they are farther apart; in the dark portions they are crowded together. But in neither case is the thickness of the ink spread upon the paper by the press actually thicker.

Rotogravure probably offers the most wonderful printing method to date for reproducing deep, rich shadows, delicate intermediate tones with great detail and meaningful high lights. On the other hand, the half-tone, as some one has expressed it, “delivers its ink to the paper in but one thin uniform layer throughout, and therefore can not yield at one impression an altogether true impression of a continuous-tone subject, even though recourse be had to double printing and double-tone inks.”

The Rotogravure Process.

Here is a description, simply told:

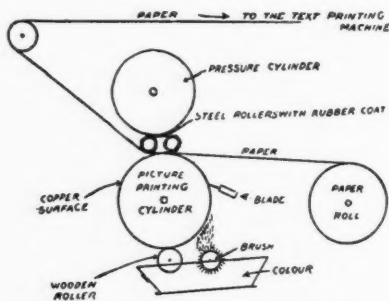
For copy, anything may be used which would make good half-tone copy. The rotogravure process is at its best, however, when working with copy which has strong contrasts in color values, as may be imagined from what has just been said. Thus, photographs, or drawings in wash, crayon, pencil, pastel, oils, etc., are perfectly acceptable for rotogravure copy purposes.

From this copy a negative photographic plate is first made, as in every photoengraving process. This means a plate in which the lights and shadows of the subject, or copy, are reversed.

Then from this a positive is made. Any stereopticon slide, any motion-picture film is a positive. Obviously, it is the reverse of the negative, the lights and shadows being as in the original copy.

In any printing establishment may be found the “stone” or make-up table. It is where type-matter and engravings are assembled and “locked up” in “chases,” or metal frames, preparatory to being put on the presses or sent to the electrotypers.

In the rotogravure establishment the positive above mentioned, which is nothing more than a gelatin film, goes directly to the layout table, there to be assembled by experts on glass in its proper relation and position as compared



The Machine—Showing the Simplicity of Its Construction.

expense, rapidity, commercial practicability. Indeed, rotogravure is sometimes spoken of as a machine-printed photogravure, or as produced by the rotary photogravure process.

Photogravure is a matter of tedious printing in a very slow manner from gelatin-coated plates, which are at best only capable of about eight hundred prints. Rotogravure means printing from metal at the rate of 3,500 an hour or more.

The difference is much the same as printing on a press operated by hand as compared with printing on a modern cylinder press printing upon a “web” or roll of paper.

The important thing about a rotogravure print is the

with other positives, which may be duplicates of itself or positives of other picture subjects or of reading-matter.

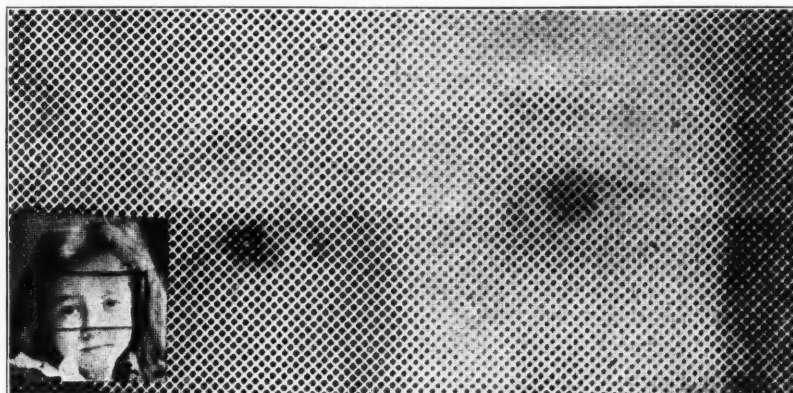
When properly assembled, this resulting aggregate positive is brought in contact with what is known as a carbon tissue. This is a gelatin-covered sheet of paper. Great care must be taken to see that there is a perfect contact between the positive and the carbon tissue. As near a perfect vacuum must be established as it is possible to secure.

Then the carbon tissue is printed from the positive by

The Printing.

And, as soon as the press begins to revolve, the importance of the screen which has been mentioned is apparent. The employment of it has resulted in innumerable thin walls all over the printing face of the cylinder, forming partitions between almost numberless cavities of varying depths, where the ink will go, and from which they will keep the ink from being wiped when on the press.

The press is simplicity itself. Essentially it consists of but four parts: The drum on which the etched cylinder is



The Appearance of the Printing-Plate When Inked and Wiped Ready for the Impression.

means of strong arc lights, the process usually taking in the neighborhood of half an hour.

Later another exposure to the arc lights prints on the carbon tissue a fine-lined screen. This screen is not very different from a half-tone screen as found in the photo-engraver's camera. An essential difference lies in this fact, however: With an ordinary half-tone screen the width of the lines that cross each other is usually equal to the width of the openings between them. On the other hand, the rotogravure screen is essentially different in that its lines are far thinner. Its lines are white, it being a positive, where the half-tone screen's are black, being a negative. And they are not more than a sixth of the width of the squares between them.

All Depends on the Screen.

This rotogravure screen is the secret of the whole process. It is what has made photogravure commercially possible. Of this more in a moment.

The carbon tissue, having been printed both with the positive of the subject and the screen, is then put on a seamless metal cylinder. These cylinders are usually hollow and made of copper. On the inside they are slightly tapered at one end so that they will hold when forced on the press.

The paper portion of the carbon tissue, being on the outside, is then separated from the gelatin portion by using hot water, which leaves the gelatin portion only clinging to the copper cylinder.

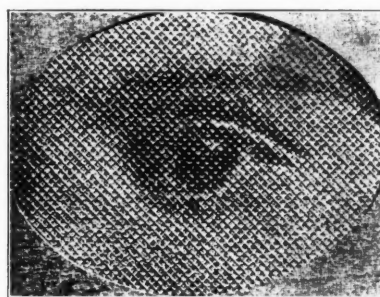
This cylinder, in this condition, is then etched, the process differing from ordinary flat-plate etching only in that the cylinder must be revolved while dipped in the etching solution, which is usually chlorid of iron. Margins and other parts not to be etched are protected by asphaltum, just as in any etching process.

After more or less hand work by the plate finisher, the cylinder is finished and ready for the press and printing.

forced, another cylinder which is covered with a rubber surface, the inker, and the "doctor."

As the printing cylinder is revolved, its entire surface is inked. But its whole surface is immediately wiped clean by the "doctor," so called, the little partitions produced by the screen leveling up the surface, acting as bearers and protecting the ink from being wiped from the ink cavities of different depth between them.

The paper is fed to the machine from a spool as a web. The rubber-surfaced drum presses the paper against the



The Appearance of the Printing-Plate after the Impression Is Given.

etched cylinder after the latter has been inked and wiped by the "doctor." The pressure forces the paper to pick up the ink from the cavities of different depths. And this ink dries almost instantly.

This quick-drying element in the ink is important and fortunate. It prevents offsetting. It makes it possible for the web to continue on rapidly from the rotogravure press to a type-printing press, the two presses being run in tandem, where the text-matter surrounding the illustration or illustrations is to be printed in by "letterpress" — all without blurred ink.

This quick-drying ink element has another important side to it, too. It is going to make possible multi-colored rotogravure in the not-far-away future, the paper web running from one printing cylinder to another rapidly and then on to others, almost as long as the process may practically be carried.

Such a Press in Germany.

Indeed such a multicolor rotogravure printing-press exists to-day in war-bound Germany, representing the product of years of work on the part of certain young men, most of whom are now on the firing-line. They are planning to put it before the printing world just as soon as the war is over if they are still alive. The beautiful possibilities of such multicolor rotogravure printing, which has only been attempted imperfectly heretofore, can not but inspire impatient anticipation in any one who is familiar with the process as a one-color proposition.

It should be remembered that the first rotogravure presses in this country only started operation in December, 1912. Beginning in 1902, Dr. Eduard Mertens and Ernest Rohlf, in Germany, took the older photogravure process and worked with it for nine years to make it commercially practical and possible, perfecting their present process in 1911, the year before it was brought to this country.

The Cost of Rotogravure.

Theoretically, rotogravure is not an expensive process. For one thing, long runs are possible from the cylinder without wearing it out. In addition, it is of importance that line drawings and type-matter may be etched on the cylinder along with the rotogravure subject proper. And, when this is done, a considerable amount of expense on electrotypes, stereotypes, etc., is saved. Also there is eliminated the cost of make-ready, there being none necessary with a rotogravure cylinder. The press is simple and therefore not expensive to make; and the process of producing the finished and etched cylinder is not complicated, or expensive, as such things go.

Practically, however, the cost of rotogravure is just now a different thing, due, more than to anything else, to its novelty. The price of novelty is almost always high, no matter what the line considered. And just now the number of sources of rotogravurework are so few that the supply of it falls far short of the demand, which makes for another condition to boost prices, if not costs.

The Advertiser's Side of It.

Essentially, the rotogravure process of printing is an art process. And, when that is stated, surely little more need be mentioned to point out and emphasize its importance to the advertising man. The story of advertising's advance during the last five years has been the story of greater efficiency in copy, harnessed up with more artistic and hence more effective methods of presenting that copy.

One need scarcely have pointed out to him the way advertisers are increasingly making use of the advertising columns of the Sunday rotogravure sections of the *New York Times* and the many others like it, which have sprung up throughout the country in the last few years, and of the advertising space offered in the rotogravure form of such magazines as the *Metropolitan*. And the results are consistently and continually better with every issue.

But rotogravure has possibilities for the advertising man beyond those offered by the publications, whether newspapers or magazines. The rotogravure catalogue, the rotogravure follow-up booklet, the rotogravure store hanger, the rotogravure house-organ — all these and many

others are not only possibilities of the future, but certainties of the future.

This is sure to be true for one thing, because advertising men like novelties, and for a while rotogravure is going to be a novelty. But it is going to be true permanently because what will first be contemplated as a novelty will later be recognized and appreciated at its sterling worth and straightway permanently adopted with enthusiasm.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune*.

You Know What They Mean.

Sir: "Start a Christmas Savings Club," advises the Title Guarantee and Trust Co. of Lexington, Ky. "You won't miss the weekly payments, but you will miss a check from us next Christmas." W. F. H.

"JOHN BULL Stands Pat." — *Canton Register*.

The devil of it is, Pat can't stand John Bull.

The Inspired Composer.

The operetta, "Singbad the Sailor," was presented by members of the high school last Friday evening. — *From the Waynetown (Ind.) Despatch*.

SINCE the disappearance of F. K. Jackson, relates the *Daily Northwestern*, "the tracers in the end always found themselves confronting a stone wall." Stone Wall Jackson, as 'twere.

Add Great Sayings of History.

Sir: We have writ the enemy and they are ours!

H. S. T.

"VILLA Has 1,000 Hen at Santa Ana." — *Des Moines Register and Leader*.

Who — as they say idiomatically at Harvard — is he laying for?

"BARGAIN — 1914 Ford, body, top and side curtains, wind shield, fenders, radiators, hood and lamp." — Ad. in *Calumet Index*.

Throw in an engine and we may consider it.

The Meditative Bath.

Sir: A chum of mine, given to rather elaborate toilettes, had kept us waiting for dinner. We upbraided her. "Why," she defended, "you don't think I just take a bath, do you? I think."

Myself I work on plots for my mystery stories.

MILDRED.

In most cases of incompatibility, one of the wedded pair is incompatible and the other is impossible.

We Usually Omit the 'N.'

Sir: You assert that only bum poets rime "n" with "m." Go ahead and rime "damn." G. C.

Beneath th' Inconstant Sun and Moon He Wends His Love-Led Way.

An express may stop for a washout or the sun be hidden for a day by murky clouds, but there is no variation in the regular appearance of Grover Phillips as he wades the mire or climbs the peaks of the Willow roads on his eighteen-mile journey to see the lady of his heart. We congratulate her. — *From the Wayne County Press*.

The Glorious Climate.

Mrs. Winteroll left for Watsonville on Wednesday.

Dr. Hailstone left on the 8:05 train this morning for the state metropolis. — *From the Monterey (Cal.) American*.



JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Shape and Design.

WHEN we speak of design, the mind of the average compositor turns to thoughts of display, border, and the selection of type. If, by chance, he is blessed with a certain amount of that valuable inherent qualification known as good taste, he will see to it that there is a close relationship of appearance between the type, borders, and other ornamental devices making up that design. He may, however—and he frequently does—overlook the prime requisite to good design, which is shape. Design essentially depends upon shape.

By shape, in this connection, we do not refer to shapes of type in themselves—for he would be a very ordinary printer, indeed, who would combine an extended type and a condensed one in the same design. We refer particularly to the harmony which should exist between the shapes of the letters—and the groups into which these letters are gathered—and the shape of the page on which they are printed.

Before starting his design, the compositor invariably knows the shape of the sheet of paper upon which it is to be printed. That is a fixed consideration. It may be a page of ordinary proportions—the width being in proportion to the depth as six is to nine—it may be an oblong page, or it may be a very narrow page, such as we frequently see on booklets and folders. The shape is determined by the

nature of plates or other contents on the inside pages, the necessity for convenient mailing, or simply a desire on the part of the customer for an odd form in the hope that its shape will distinguish it and cause it to stand out from the majority of such items reaching the recipient.

The accomplished compositor will, of course, be sure that he incorporates in his design no two items which do not harmonize, and he will select a type-face of the same general form as the page. He will go even farther and see that his design agrees with the shape of the page upon

which it is to be printed. If the page is an oblong page, his good taste will prompt the use of an extended type-face; if a square page, or one of ordinary proportions, a letter of regular shape will be employed, and if, by chance, the page is a narrow one, he will, by no means, consider anything but a condensed style of letter. Understand by this last statement we refer to pages which are very narrow and also to pages which are distinctly oblong. For pages which vary only slightly from those of regular proportions—those slightly oblong and a trifle narrow—letters of regular proportions are best.

The compositor may give careful consideration to the necessity for harmony between the items making up the design, and, as well, to the selection of a type-face in form proportionate to the shape of the page, and yet fail to make the combination of these, or the design, agree with the shape of the page. However, that is only possible, not probable.



FIG. 1.

The three groups in this design, being narrow in shape, do not harmonize with the oblong page.



FIG. 2.

Here a slightly extended type-face and the form of the groups harmonize pleasingly with the oblong page.

The conclusion, then, is that the shape of the design must conform to the shape of the page. This decided, we can proceed with the study of the designs illustrating this article, which visualize the points brought out and, by contrast, serve to train the eye in noting instances where design and pages do not agree.

In Fig. 1 we have an oblong page in which the design is made up of three narrow groups, the ornament constituting one of these. Look steadily at it for a moment,

made up the bands of border units at top and bottom to fill this space. These, in themselves, are oblong, as are the type-groups, and do not agree with the shape of the narrow page. Alongside, we show a resetting (Fig. 4) in which a condensed letter is used and, because of the narrow width of the letters as compared to their height, more white space is possible at the sides, a greater amount taken up perpendicularly, and the groups, being narrow, harmonize with the shape of the page and no makeshifts are neces-



FIG. 3.

The border bands, the type-face and the shape of the groups, being wide, do not harmonize with the narrow page.

reader, and see if you do not sense a conflict between the groups and the page. The groups are narrow, whereas the page is oblong. Manifestly they do not agree. Then, note the improved effect of the resetting shown below, where the groups agree in shape with the shape of the page. Compare the two, and if you see the harmony in Fig. 2 and the absence of it in Fig. 1 you possess good taste, otherwise—the reverse. Be sure you note, too, that it is not only the letters which agree with the page in shape, but the forms into which those letters are arranged—and these forms determine the design.

In Fig. 3 we show a narrow page in which the type used is extended, and in which the shape of the groups is also extended. Because of the small height of the letters as compared to their depth, the lines crowd the border at the sides so closely the compositor found a comparatively large amount of white space between the groups, and, being a "stickler" for uniform distribution of white space, he

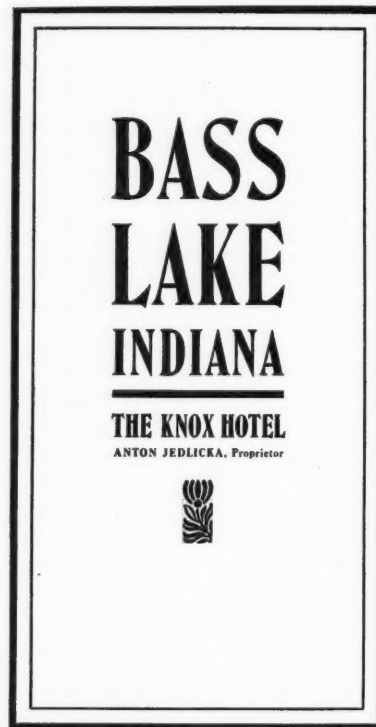


FIG. 4.

A condensed type-face is selected, the group made narrow, and harmony between design and page is at once apparent.

sary to fill the white space. The ornament is by no means essential to the shape, but is used merely as a means of embellishment and to relieve the severity which would result in the use of type alone.

Let us cite an axiom, original as far as we know: The long dimension of the letters, the groups and the design should run parallel to the long dimension of the page. In Fig. 1 the long dimension of the letters and the groups, being narrow as compared to their height, is perpendicular, whereas the long dimension of the page is horizontal, the two running at right angles to each other. In Fig. 2 the long dimension of the type, groups and design is horizontal, running parallel to the long dimension of the page. In Fig. 3 the lines are contrary; whereas in Fig. 4 they agree.

Follow this axiom and you may rest assured your designs will be immune from adverse criticism from the standpoint of shape harmony.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Lines of Type Should Be Set as They Are Read.

AMONG the specimens of printing which come to THE INLAND PRINTER for review we note a constant improvement in quality. Not so much that the men who were doing good work three years ago are doing perceptibly better work to-day, for once the foundation principles are mastered and one's taste is educated to the proper pitch, all has been done that can be done, and he can only continue to do good work. With such men the mistakes made are more frequently along the lines of display, or advertising, than of artistic appearance. Our claim for improvement is based on the fact that, as time goes on, fewer and fewer really poor jobs are sent in, which is a very good barometer for determining the general uplift of the craft.

This increased intelligence has been brought about by assiduous study of the trade journals and the far-reaching influence of the I. T. U. Course in a constructive way.

And yet we do receive specimens which indicate that those responsible for their design have not come in

touch with the influences for better work which are so accessible, or who have been unable to grasp the ideas as presented by writers on the subject.

Apprentices, or those so unfortunate as to be employed at work where little opportunity or encouragement is offered for advancement or improvement, are naturally the greatest offenders. In neither case does it indicate inferior natural ability, and, though the subject of these remarks is a very simple one, it, like, many other things, seems to be very difficult to grasp.

Lines of type should be set as they are read, first of all because in printed matter we are generally making an appeal to the reader, and we should make that appeal as pleasing as possible, and in such a way that the reader, if he reads it, will not be compelled to do a contortion act.

We read lines of type from left to right. Lines of type should therefore be horizontal.

Those misguided or unguided individuals who set lines

or words diagonally across the design or perpendicularly in the design do not consider the reader as they should, but are nine times out of ten striving for an unusual arrangement in an unintelligent way.

We are not going so far as to say that it is impossible to get up a satisfactory design featured by a diagonal or perpendicular line, for it is not. But the cases wherein such designs are a success are so much in the minority, and in such successful designs the copy is so well suited both in amount and text, that the apprentice and the average compositor will do well to hold fast to horizontal lines.

The extra time necessary to the construction of such designs is great and the advantages in effect negligible, if any really exist.

We are showing herewith an advertisement in which the compositor fell down on this point (Fig. 1). In the first place, the diagonal line is not harmonious with the rectangular form of the advertisement. This, in itself, would not be so bad if the two triangular spaces were fully occupied with type, and if the marginal space between the diagonal lines and the type to be set

above and below in these two triangular spaces were uniform all along the lines. As it is, these two triangular forms within a rectangular border, and in which are two rectangular type-groups, throw the entire design out of gear, to say nothing of the contrary direction of the lines. Better, by far, a simple arrangement of the copy as indicated in Fig. 2, which probably consumed less than one-half the time in composition and which is more effective in an advertising way, not so much because the display is stronger, but because the advertisement caters to the reader and reduces the difficulty of reading to a minimum, or increases the convenience of reading to a maximum without shocking his esthetic taste.

We show in Fig. 3 a blotter in which the main display line is set perpendicularly at the left of the group containing the remainder of the matter. Examine it closely and you will see that it is not only difficult to read, but that its connection with the remainder of the copy is not readily

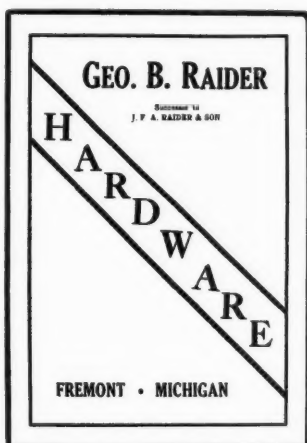


FIG. 1.

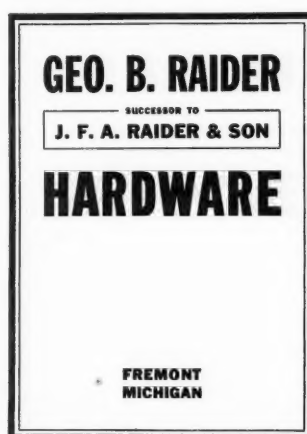


FIG. 2.

apparent. In other words, the eye naturally falls first to the word "dry," and there is a great chance that the reader may be confused because of this manner of breaking up the sentence. In addition, there is the difficulty of aligning letters set in perpendicular lines, to say nothing of the vast amount of wasted time in the operation. We state "wasted" because such arrangements add nothing in effectiveness, but rather decrease effectiveness, as one

OVERCOATS
dry cleaned in our modern plant, when returned, have the appearance of newness, and have no objectionable gasoline odor.
DENTON STEAM LAUNDRY CO.
LAUNDERERS-DRY CLEANERS
BOTH PHONES 8

FIG. 3.

can see plainly by comparing it with Fig. 4, simply set with the sole object of making it as readable, or legible, as possible.

Originality is an important consideration. There is no denying the fact that an unusual design will attract more attention than one set in conventional style. But originality should not be secured at the expense of legibility or by shocking the artistic sensibilities of those to whom it is intended to appeal.

Set your lines horizontally, as the reader reads them, and the saving in time, great as it will prove, will be small in comparison to the increase in "pulling power."

Review of Specimens.

WILLIAM J. BARRY, Asbury Park, New Jersey.—The general effect of the calendar is very good, but, on close examination, one finds that the presswork is not at all good.

HERBERT MILLER, Boone, Iowa.—Inasmuch as each line of your Christmas card is enclosed in a panel, the space at the ends of the lines should equal that between type and rule. Spacing is too wide between words, considering the compact style of Engravers Old English. Rules do not join well, and the appearance of the design suffers to some extent for that reason.

E. R. CHALFONT, Huntington Park, California.—On the cover-design the type-groups crowd the border at both top and bottom too closely. The border and ornament are too strong in tone to harmonize with the outline type used, which, by the way, we do not admire for use on this class of work. The advertisements on the inside pages are badly spaced and, because set in a variety of type styles, present an inharmonious appearance.

CARL M. BIGSBY, Los Angeles, California.—Although but seventeen years of age, you do better job composition than many journeymen. We would suggest, however, where you have a long poem, that you set it in roman lower-case rather than in text, for the latter is not very legible in the smaller sizes. On your bill-head an improvement would be noted if a single rule were used as a cut-off between the main display lines instead of parallel rules.

ASHTON G. DYER, Owendale, Michigan.—You do very well indeed for one of your experience. The rules are too heavy on the Danin & Weinberg circular; rules of two-point thickness are about the correct thickness for the paneling of itemized lists in a circular. Your white spaces are not well distributed, by which we refer, in this case, to the fact that the matter in some of the panels crowds the rules at top and bottom, whereas there is considerable white space at the sides. In all work one should see that the white areas are uniformly distributed—that one part is not crowded when there are large spots of unoccupied space in another. On displaywork there should be a full line at the top—the main display line should be full measure, preferably, but this is not essential if there is a rather strong full line above it. On the program,

the band of border units should be at the top to square up the design. The use of such large cuts on a letter-head as those on the Kuhn heading should be avoided.

AN exceptionally good grade of work is done in the printing classes of The North School, Pittsburgh, Pennsylvania, specimens of which we are especially interested in. On the superintendent's letter-head the panels at the sides are so large they overbalance the important display between. On the principal's letter-head an improvement would be apparent if the items on either side of the center panel were more nearly equal in size and appearance. Because the group at the left is so much larger

Overcoats—

ry cleaned in our modern plant, when returned, have the appearance of newness, and have no objectionable gasoline odor.

Denton Steam Laundry Co.
Laundrers, Dry Cleaners Both Phones 8

FIG. 4.

than the one at the right, the design appears overbalanced at that side. All issues of *The North Star* are admirably neat. On the covers of all of them, however, the lower groups crowd the border at the bottom too closely, considering the large amount of white space at the sides.

CLASS IN PRINTING, Newark City Home, Verona, New Jersey.—There is a decided difference in quality between the various specimens sent us—some are exceptionally good and others rather poor. The main fault to be found with the latter examples is that they are overelaborate in the matter of decoration. There is no merit in a complex border made up of a variety of units—a plain rule or a simple decorative border is by all means preferable. The covers for the Eclipse Motor Car Company and for the December issue of *The Onward* represent the overelaborate kind, a style to be avoided, and the August *Onward* cover and the Fanning Recital cover are good styles to follow as examples. Rules do not join well, due probably to the fact that they are badly worn—which is also a good reason for their being used with restraint. Colors are well chosen.

CARL JOHANSSON, Skofde, Sweden.—Your work is quite interesting and some of the stocks are so decidedly different from the styles in vogue in the United States they overcome to some extent the ill effect produced by unattractive, out-of-date type-faces. On the other hand, several of the specimens, one of which is reproduced, rank with the best work—judged from the standpoints of neatness and simplicity—produced in this country. As a matter of fact, however, it is with your letters that we find fault, and not with your design or composition.

Sharaborgs Läns Annonsblad :: Sköfde.

Vänligt och enkelt för alla annonser. Rätt och billig betalt. Texten i Red. akt.

Unusual corner-card arrangement by Carl Johansson, Skofde, Sweden.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

LOUIS J. BORDEAUX, Springfield, Massachusetts.—Your Christmas-greeting folder is neat and attractive.

STEBBINS-EBY PRESS, Fresno, California.—All your specimens are delightfully neat and no fault can be found with them in any particular.

SHARTLES, Meadville, Pennsylvania.—The cooperation cartoon forms an excellent idea for blotter advertising and you have handled it very successfully.

card attains its object. While we appreciate modern art to a certain extent, we believe that you have departed a little too far from the conventional. The decoration overshadows the text.

J. J. GUTHRIE, Galveston, Texas.—You are doing some very clever work in the plant of Fred F. Hunter, and we are unable to suggest any improvement thereon. Good harmony, simplicity of arrangement, and good judgment as to proper display and sizes of type are respon-

ANDREW GROVES, Cleveland, Ohio.—The Christmas cards and folders are attractive as well as being original in treatment. No fault can be found with them in any particular. You appear to possess exceptional talent.

WARD H. BUTCHER, Coldwater, Kansas.—On The Western Star letter-head, the two lines at the top crowd the border too closely and should be lowered at least two and one-half picas. There is too much space between words in the

FRANK H. ALDRICH

Commercial Designer

310 FIFTY ASSOCIATES BLDG

HOME PHONE MAIN 834

TOLEDO

DESIGNER
of Advertising
Art Stationery
Headings, Trade
Marks, Labels, etc.



ENGROSSER
of Parchment
Resolutions for
Lodges, Societies
and Corporations

Hand Lettering for Every Purpose

Novel, effective letter-head, a combination of hand-lettering and engrossing, by Frank H. Aldrich, Toledo, Ohio.

H. S. MCCURLEY, Pullman, Washington.—Your letter-head is very attractive indeed and the colors are well chosen. Why apologize for the color of stock?

J. HORACE BYRD, Macon, Georgia.—We admire your specimens very much indeed and can find no fault with any of them. You show good taste in the selection of colors.

THE A. L. SCOVILLE PRESS, Ogden, Utah.—Your New Year's greeting-folder is well planned and printed, but the green should incline more nearly to blue, it being too weak as printed.

HENRY B. PRINCE, St. Paul, Minnesota.—The letter-head for the C. I. Johnson Manufacturing Company, set in Artercraft, is one of the handsomest of such designs we have seen in some time and is admirably printed.

A. W. HIRSCH PRINTING COMPANY, Kansas City, Missouri.—The blotter, "Your Personal Representative," represents an effective idea and is well written, but the lettering in the panel at the top is too decorative and for that reason not especially pleasing.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—To find fault with your work would be impossible. We admire especially the advertisement, "The Ever Present Question of Quality," which is effectively and simply composed in Scotch Roman.

THE ART PRESS COMPANY, Newark, New Jersey.—As a novelty, your New Year's greeting-

sible for your success. You also show good taste in the selection of colors.

W. J. STARKEY, Vallejo, California.—The colors you have used on your letter-head, red and green on yellow stock, are satisfactory, but the design is overbalanced at the left because of the large cut placed there. In spite of this, however, the heading is very good, due mainly to its unusual arrangement.

T. PFIZENMAYER'S SONS, Philadelphia, Pennsylvania.—Your blotter in blue, red and yellow is striking, to say the least, and, in view of the fact that there is little chance that it will escape the attention of those to whom it is sent, we are surprised that you did not specify your line of business thereon.

THE EDGEWATER PRESS, Chicago, Illinois.—There is a certain charm about your work which we admire, your envelope corner-card being very effective. The blotter, "I Say, Take No Chances," appears crowded and is broken up into too many groups and different type-faces.

JOSEPH O. MAY, New York city.—Your specimens are all good. We would suggest smaller type for the Galizia business-card, and, also, that you raise the matter between the heading and ornament on the Inklings card nearer the heading, this in the interest of proportion and also to have more weight at the top so that balance will be good.

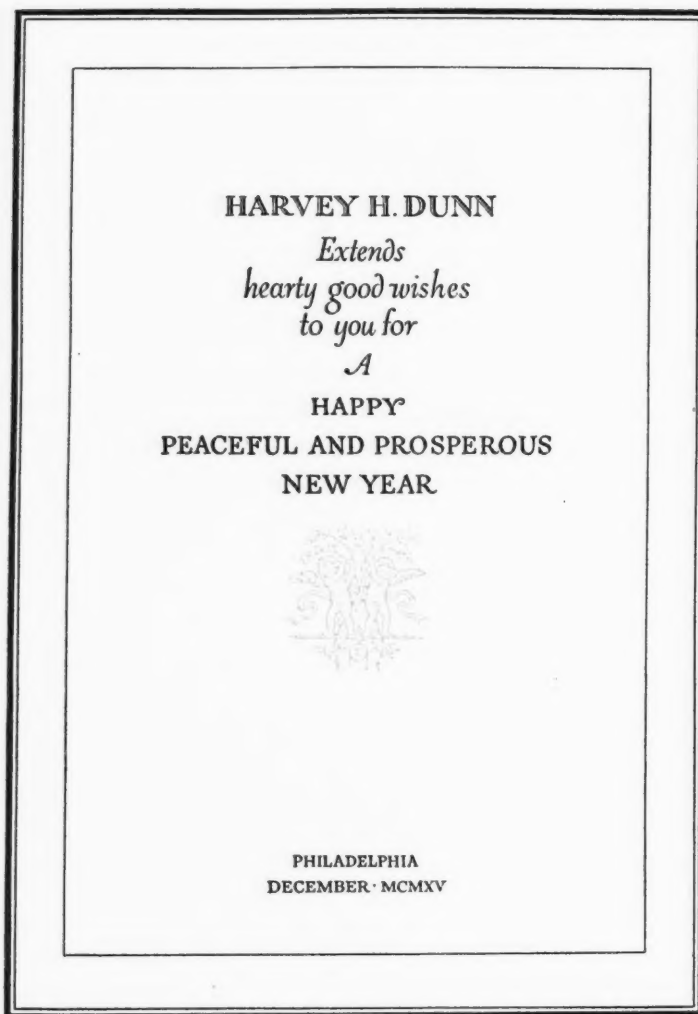
main display line, and black or dark brown should have been used instead of red for printing the type-lines.

RAY D. LILLIBRIDGE, INCORPORATED, New York city.—The catalogue for the Richardson Scale Company is nicely planned and well printed. The blue on the cover has not sufficient "life," in our estimation. A brighter blue here would add materially to the effectiveness of the page.

J. CURTIS GOOD, Woodbine, Iowa.—We admire the cover-page for the Western Iowa Editorial Convention program very much, and if you had not told us, we would not suspect that it was done in a "2 by 4 shop." The red is a trifle too dark. We would prefer plain roman to the italic used on the inside pages.

THE OBERLANDER PRESS, Syracuse, New York.—The menu of the Complimentary Dinner given Mayor Louis Weil is one of the handsomest we have ever seen. The outside margins of the text pages are rather scant, however, considering that the bottom margins are so large. Good taste in every particular is manifest in its execution.

THE MORRELL PRESS, Fulton, New York.—The "America First" calendar is one of the handsomest things of like nature we have ever seen, and the presswork is admirable. The idea of using, for illustration, half-tones of scenes of beauty in the United States is an excellent idea.



Dignified New Year's greeting-card by Harvey H. Dunn, commercial designer, Philadelphia, Pennsylvania.

La Neotipia, Barcelona, Spain.—The calendar-booklet for 1916 is decidedly novel, a departure from anything we have heretofore seen. While the colors are riotous and would not favorably impress conservative eyes, they would, on the other hand, be considered highly effective by admirers of the new style of art so much in vogue at this time. Mechanical work is well handled.

In a handsome engraved brochure, Wm. Freund & Sons, engravers, printers, embossers, of Chicago, announce the fiftieth anniversary of their establishment. The mechanical work is faultlessly done, but on the inside page the group is placed too low on the page, the largest margin being at the top, whereas it should be at the bottom.

F. J. FINCK PRINTING COMPANY, San Antonio, Texas.—While of course there is a certain novelty in your letter-head design, due to its unconventional shape, it occupies considerably more space than most people prefer. If a rather long letter were written thereon, thus crowding the lower part, the large amount of white space on either side of the panel at the

top would cause the letter to appear overbalanced at the bottom.

THE CATALOGUE SERVICE COMPANY, INCORPORATED, South Bend, Indiana.—Your booklet, "What Others Say," is admirably conceived and faultlessly executed as regards typography and presswork. We believe, however, that owing to the small size of the facsimile letters, a certain effectiveness is lost because of the difficulty experienced in reading them.

JAMES, KERNS & ABBOTT COMPANY, Portland, Oregon.—You produce a high grade of printing and no fault can be found with it in any particular. We admire especially the circular for Kekuku's Hawaiian Quintet, presswork thereon being very good indeed. The half-tones could hardly be printed sharper,

considering the limitations of the double-tone ink, but, of course, you were working for softness rather than detail in this case, and you secured it.

DELTA PRESS, Delta, Iowa.—Needless paneling does not add to the attractiveness of your letter-head and, inasmuch as the several groups do not square up in proportion to the panels they occupy, the effect is not pleasing. The colors clash, and for that reason you should have printed the main display line in blue rather than bronze red. Simple arrangements of the type alone are preferable to panel designs in ninety-nine cases out of a hundred.

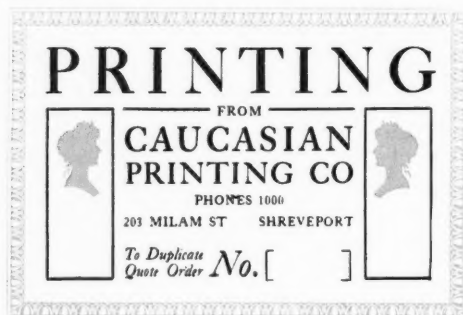
The Canova Herald, Canova, South Dakota.—On the cover-page for your Episcopal Dedication Programme the cut is placed too low. We would never use light blue for printing small type. The block-letter used for printing the dates on the inside pages does not harmonize with the text type in which the headings are set. The half-tones were not well printed, due mainly to poor make-ready.

THOMAS J. WALSH, Streator, Illinois.—On your letter-head the brown used for printing the rules is too strong for the green in which the type is printed. If any variation in tone is to be permitted, type should stand out beyond decorative items. Avoid underscoring type-lines with rules, as in this instance. The Ryan letter-head is good, as is also the machine folder, except that in the latter the red is too dark on the first side.

BROWN PRINTING COMPANY, Camden, Arkansas.—The fact that the rules on your package-label do not join well mars the appearance considerably, and plain rules would have been preferable to parallel rules. The type below the illustration of the June-bug is too large, and, because of its extended shape, does not harmonize with the narrow panel in which it is placed. Black ink would be preferable to the green used for printing the bulk of the design.

KEITH ROGERS, Park Rapids, Minnesota.—Do not attempt to print gray-tone letters on rough stock. So much more ink is necessary on rough than on smooth stock that such letters fill up with ink and good presswork is made impossible. On your statement, the rules are too black to harmonize with the gray-tone type. We see little beauty in this type-face and would suggest that you avoid it, especially in combination with ordinary type-faces except when the latter are in very small sizes.

WESTERN UNIVERSITY PRESS, Kansas City, Kansas.—The program for the Booker T. Washington Memorial Service is very good indeed, but if the picture of Mr. Washington, used as a background for the type, were printed in a slightly weaker color, an improvement would be noted. The Christmas program is rather too decorative, that is, the decoration



Attractive package-label by Ellis Coleman, Shreveport, Louisiana.

overbalances the type. The reception invitation is rather large and we do not admire the style of type you used thereon.

F. A. BERRY & Co., Boston, Massachusetts.—The catalogue you produced for J. Spaulding & Sons Company is an admirable one in every way, the cover in blue, black and orange being strong and especially effective. Presswork has been carefully done, and roughing adds much to the effectiveness by eliminating the dazzling effect which is produced upon the eye by highlyenameled stock. We do not, however, admire the shape of the Spaulding trade-mark.

TRACY D. STAHLMAN, King City, Missouri.—The catalogue produced by you for the Corn, Poultry and Dairy Show is very good indeed, far above the average for such work. A grouping of the main display items toward the top of the page, at the point of balance, with the minor items made up into a small group at the bottom, with considerable white space between, would be preferable to the equal and monotonous spacing between the several groups. For good balance, the three large display lines should be placed about eight picas higher.

SOME of the handsomest examples of hand-lettered commercial forms which have come to our attention in some months are those received from The Amsden Studios, Cleveland, Ohio, the work of Charles R. Capon, formerly of Boston, one of the most accomplished designers of advertising art in this country. The Amsden Studios is simply a new name for an old firm, Amsden & Fichtner, with which Mr. Capon has of late become identified. There is no better work being done to-day in this field than that which we have received from this firm, two examples of which are reproduced in these columns. We want more of it to pass on to our readers.

A. J. MANSFIELD, Boston, Massachusetts.—The title-page of the folder, "The Aquarian System," is attractively composed, but a plain parallel-rule border would be preferable to the decorative border used and the red should be brightened with a little yellow. The Christmas program is attractive, but we would suggest a less generous use of text type. While undeniably beautiful, it is not legible in the smaller sizes and is best used for display lines only.

THOMAS E. CLIFFORD, Washington, D. C.—There is a tendency on your part to incorporate in your designs too much of the decorative element. Your type is thus handicapped. Make your designs simple, such as those you see in these columns, and practice restraint in the use of ornaments, borders and rules. The other faults we note are due to poor equipment, rather than to any lack of ability on your part. A study of the principles of design should help you.

THE STERLING PRINTING COMPANY, Fremont, Ohio.—Your commercial forms are good, not only from the typographic point of view, but from the standpoint of commercial utility as well, and, in addition to serving their several purposes, are sure to impress recipients with

MURRAY MOTOR CAR CO., LTD.
HEAD OFFICE, WINDSOR, ONTARIO
TELEPHONE: MAIN SIX HUNDRED AND FIVE



SALES MANAGER
MR. P. T. SAFFORD

Attractive business-card by Axel Edw. Sahlin, East Aurora, New York.

ANNOUNCEMENT

THE NAME OF THE ADVERTISING ART ORGANIZATION FORMERLY KNOWN AS AMSDEN & FICHTNER HAS BEEN CHANGED TO

THE AMSDEN STUDIOS

THE OLD QUARTERS PROVING INADEQUATE TO OUR PRESENT REQUIREMENTS THE STUDIOS HAVE BEEN REMOVED TO THE TOP FLOOR OF THE ENGINEERS BUILDING-CLEVELAND

MR. CHARLES R. CAPON LATELY OF BOSTON A DECORATIVE DESIGNER WITH RARE TASTE AND JUDGMENT AND AN UNUSUAL KNOWLEDGE OF THE RESOURCES OF ENGRAVING AND PRINTING IS ART DIRECTOR OF THE AMSDEN STUDIOS MR. CAPON'S LONG EXPERIENCE IN ADVERTISING ART AND HIS EXECUTIVE QUALITIES MAKE HIM PARTICULARLY ABLE TO SELECT AND TO INSPIRE THE ARTIST BEST ABLE TO REALIZE EACH IDEA THE RESULT IS PICTURES & DESIGNS THAT HELP TO SELL MERCHANDISE

AMS DEN STUDIOS
ADVERTISING ART
ENGINEERS BUILDING-CLEVELAND

Handsome announcement of The Amsden Studios, Cleveland, Ohio. Original in light blue, brown and black on India tint Japan stock.

your thorough business-like manner of handling orders and accounts. Typographically, the invoice and bill-head would be improved if there was less space between words in the main group. The border is rather too prominent on the "Thank You" envelope-stuffer.

AXEL EDW. SAHLIN, East Aurora, New York.—While we have always been keen admirers of your work, it seems to us that in some respects you are improving. Your original, "bookish" style of composition, in combination with a consistent use of antique, laid and hand-made stocks, has been responsible in the past for this admiration. At times, we must confess, you have gone a little too far in the matter of ornamentation, and spacing of lines has appeared carelessly done, but these faults are largely overcome in your latest collection of specimens. A business-card is reproduced, which, in a general way, represents an attractive layout, but you will note that

in "Murray" the "a" and the "y" are crowded, and also that the words are unevenly spaced in the first line. They are not spaced in conformity with succeeding lines. Such faults are minor faults, but are quickly noted and especially displeasing to many.

FRANK C. NODLAND, Marshalltown, Iowa.—The cover for The Junior Marshalltown Club By-Laws is admirably neat, but could be improved by lowering the upper group and raising the lower group. While the groups are well balanced as they stand, the lower group crowds the border at the bottom too closely, and it is to remedy this defect that the changes are suggested. The letter-heads are excellent. You handled the card for the Standard Vulcanizing Company very satisfactorily, provided the customer demanded such a large size of letter. We would prefer, however, to see the firm-name in one line.

"BEAUTIFUL QUINCY" is the title of a handsome brochure showing views of Quincy, Illinois—street scenes, business houses, residences

and places of interest. The cover is light-brown Sunburst, the titular matter being printed in gold and embossed, while a view of the courthouse is blind-embossed as a part of the design. The half-tones on the inside pages are admirably printed, reflecting credit not only upon the printers, the Jost & Kiefer Printing Company, but upon the Quincy Photo Engraving Company, the publishers, who made the plates.

H. EMMETT GREEN, El Dorado, Kansas.—Your work bears a charm, the style of which it would be well for others to imitate. That style is characterized, first of all, by the consistent use of the Caslon series of type; second, by simple, and sometimes by simple plus unusual, arrangements; and then by clever judgment in the selection of colors, careful consideration being given the stock in the selection of the inks for printing. One of Mr. Green's clever card arrangements is herewith reproduced. In the original the border was printed in light gray at the edge of the stock, the type in dark blue-gray and the ornament in orange. Your letter-heads are also highly satisfactory.

ALEXANDER S. COHAN, New York city.—Outside of the fact that you have letter-spaced the display lines, which are set in text type, the ticket for the School for Printers' Apprentices is very neat. Inasmuch as the border is rather too black to harmonize with the type if printed in the same color of ink, we would suggest that it and the letters of the monogram be printed in a weaker color, depending on the color of stock. If blue stock were used, a bright-blue ink could be used, the type to be printed either in black or dark blue.

W. O. BERGMARK, Pleasantville, New York.—In your display work you space equally between all lines, regardless of size or their connection with each other. The effect is monotonous, due to a lack of proportion in the breaking up of the white space. By grouping the important lines which bear close relationship at the top and balancing this group by the items of minor importance in a smaller group at the bottom, with more space between than is apparent between any of the lines, a better effect would be produced. Modern italic does not harmonize with heavy Copperplate Gothic and the two should not be used in the same job.

The Peterborough Review, Peterborough, Canada.—While the format of your brochure for the Masonic Installation is commendable, rather poor work in other respects mars its effectiveness. The linotype matter does not print well and the

THE TIMES · Daily & Weekly

C·C·SHELDEN · Editor & Publisher
EL DORADO · KANSAS

"THE BIGGEST
LITTLE NEWS-
PAPER IN KANSAS"
THE WEEKLY
EDITION PUBLISHED ON FRIDAY

Unusual business-card arrangement by H. Emmett Green, El Dorado, Kansas. In the original the border was printed in gray, type in black and ornament in green, the border "bleeding" off edges of the card.

hair-line burrs between letters should have been tooled out. When a small group of matter is placed on a proportionately large page it should be placed above center, for in the exact center it appears low. Make-ready was not thorough and a rather poor grade of ink was used. You should not letter-space text type—the compact nature of the letter causing it to show to best advantage when closely joined.

MINTER-MOORE PRINTING COMPANY, Norfolk, Virginia.—Your letter-head, on which a Norfolk water-front scene in half-tone forms a head-band, is highly effective and should be appreciated by local boosters. The idea of

running a half-tone portrait of your gubernatorial choice on your envelopes represents a novel advertising idea which might be adapted with profit by other candidates for public office as well as by the printers. The red on your blotter is too dark. The job could have been simplified to two printings if a brighter red were used for the flag, the border and the background to the signature, with the display lines printed in black. It is effectively arranged.

B. E. BURNETTE, Parsons, Kansas.—The blotters you sent us are very good indeed, but on the one entitled

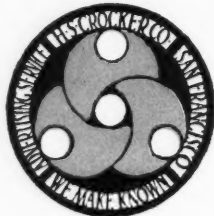
"Friendly Greetings" there is too much red. By eliminating the inside rules, which are needless, and printing the border only in red, a decided improvement would result. You would, of course, be compelled to rearrange the type-lines. By raising all the lines above the signature, placing six points additional space below the heading and all the extra white space above the signature, with perhaps a small ornament or a narrow dash here, a decided improvement would result. Your letter-head would be improved by the elimination of the ornamental devices in the lower corners of the panel, for they serve no purpose and do not add to its attractiveness.

BENSON PRINTING COMPANY, Nashville, Tennessee.—Excellent presswork, good typography and pleasing format distinguish all your booklets. Colors are also well chosen and your ambition for striking effects has not led you into inharmonious combinations as is so frequently the case, although in some instances we would prefer richer yellows, made so by the addition of a touch of orange or black to those used by you. We admire especially the oblong booklet, "Miami, Florida," mainly because of its striking design and unusual color combination—black, pale blue and green on maroon stock. It is reproduced. Rules do not join well on some of the pages. The border is too prominent on the folder for the Annual Dinner of the Nashville Printers Club.

The Ventura Daily Post, Ventura, California.—You are too fond of ornamentation and the majority of your specimens are overdone in this respect. Rules are an item of decoration as well as are ornamental devices. When cut-offs are considered desirable, use single rules instead of parallel rules. Do not letter-space text letters and do not use them in combination with extended type, nor with large sizes of caps, of regular shape. You resort to underscoring too frequently, and you generally underscore the largest type in the designs, which, owing

H·S·Crocker Co. Advertising Service

565-571 Market Street
San Francisco



To

Original package-label by H. S. Crocker Co., San Francisco. Original in gray and yellow on India tint antique laid.

to its size, already has sufficient prominence. Presswork on the half-tones in the brochure for the Ventura Union High School is very poor. In your work, follow the simple style represented by the reproductions in THE INLAND PRINTER.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.—Your work continues to impress us as the product of a master typographic mind, the Christmas folder for Clyde M. Robinson and Emery Jennings being one of the most attractive holiday designs we have seen. The blind-stamped rule border, which adds materially to the effectiveness of the original, would not photograph satisfactorily and hence we can not show a reproduction of the job, which fact we regret very much. Blind-stamped borders add character and an effect of quality to cards, folders, etc., and could be used to a greater extent by printers to excellent advantage. The red is too dark on the Briscoe card, and we would also suggest that the use of smaller geometric squares would improve its appearance.

HARLAN HONSTEDT, Hiawatha, Kansas.—On your Christmas-card the border is printed in entirely too strong a color. A border less prominent should have been used if so strong a red was considered necessary. There is too much space alongside the initial—it should be the same at the side as at the bottom. A circular initial is undesirable, for it does not harmonize with the rectangular page. A circular ornament, on the other hand, is often desirable on a page of squared type-groups, provided it does not stand too close to the type. Italic capitals are not attractive and should never be used. Had you set the type in narrower measure you would not only have greater and more pleasing margins between type and border, but you would have overcome the short line at the bottom, permitting the avoidance of the book ornaments, which do not adequately square up the line. Even if the text-matter should occupy an additional line, the names could be set a size smaller, which, in itself, in our opinion, would constitute another improvement.

MCNITZKY PRINTING COMPANY, Denton, Texas.—Variety is a desirable feature in printing, but it should never be attained at the expense of quality. Especially is this true when variety is secured by the use of intricate rule arrangements, such as you have used in some instances. The blotters, "Evening Gowns" and "Expensive Fur Sets," are examples of this character and represent a style which we would suggest that you avoid. In some cases, too, you crowd lines too closely, the most pronounced instance of this fault being the signature of the blotter, "Palm Beach Suits." There should be at least an extra lead between these lines, and, in view of the large amount of white space at your disposal, six

points additional would not be too much. For your guidance we will say that the two best blotters are those entitled "Your Spring Suit" and "White Kid Gloves," for in them the type

and well executed as to composition and hand-lettering. The presswork on half-tones in some cases is not well done and, although the half-tones are not what they should be, the press-

man could have done better with them than he did. More pleasing colors of ink could have been used in some cases. The red on the folder, "The Six Best Sellers," is not of a pleasing hue; the addition of a little yellow would have improved it wonderfully. Inasmuch as the red is used to represent cloth on the back of a book, the plate could have been made to represent cloth more accurately by the Ben Day process, and then printed in a brown or green of the same shade as the samples of book cloth attached to the inside pages. We do not admire the purplish red on the mailing-folder for The Holliston Mills. "Meals That Cook Themselves" is an attractive little book and we admire the cover very much indeed.

H. S. CROCKER COMPANY, San Francisco, California.

—Exceptionally good

grades of stock, consistently used, do much toward distinguishing your typographic work, most of which is of a very high quality. On the cover of the book of poems—on some pages of which illustrations of World's Fair scenes in color are tipped—the gold sides produce a cheapening effect wholly inconsistent with the admirable work on the inside pages. If, in the attainment of symbolism, or appropriateness, the vehicles used to bring it about are of such nature as to mar the physical and artistic appearance of the finished work, appropriateness should be sacrificed, not for something inappropriate, but for something attractive which has no particular significance. We do not admire so much bright yellow, as used on the inside pages of the folder, "Leiver Kyng Wass-hael," nor do we admire the initial letters, which are entirely too black. On the other hand, we admire very much the folder you use for carrying samples of your work and dummies to prospective customers, and also your package-label, which is reproduced in this department. We consider your greeting-folder one of the handsomest received during the past holiday season.

A. H. BROWN, Whitney's Point, New York.—You are unfortunate in having at your disposal such a large variety of type-faces in such small fonts, apparently, so that you are compelled to combine several of them in one job. We note several instances where you have used a rather small size of De Vinne Condensed in combination with a bold block-letter of extended form, and the effect is not at all pleasing. You also have in your equipment numerous out-of-date ornaments and florets which you utilize to lengthen lines and to fill white space where, in your estimation, the lines are too short or the white space too expansive.

Amsden Studios Advertising Art Engineers · Building · Cleveland

For

Designs & Pictures that help to sell Merchandise

Attractive hand-lettered package-label by Amsden Studios, Cleveland, Ohio.
Hand-lettered by Charles R. Capon.

is not compelled to compete for attention with the ornamentation. Your letter-head would be improved if all the lines beneath the firm-name were set in much smaller type.

GILBERT P. FARRAR, Hoyt Service, New York city.—The catalogues are admirably planned



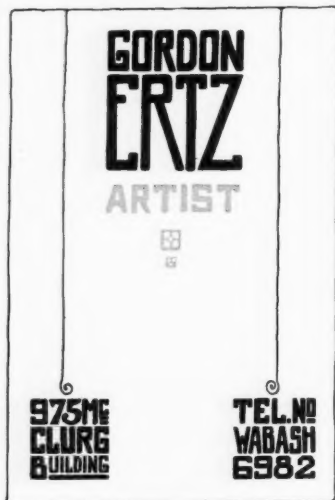
Strong, harmonious cover-design by Corday & Gross, Cleveland, Ohio. Original in blue tint and black on white stock.

Such makeshifts do not adequately serve the purpose for which they are intended, but rather serve as distracting elements by their prominence, drawing the reader's attention from the type—and the message the type conveys. It may seem extravagant, but our advice to you is to discard all these ornaments and buy a few of modern design. Furthermore, if you could buy a full series of Caslon Old Style and italic in generous fonts, you could set all the work you do in that series and avoid the combinations of inharmonious types which characterize your specimens at present.

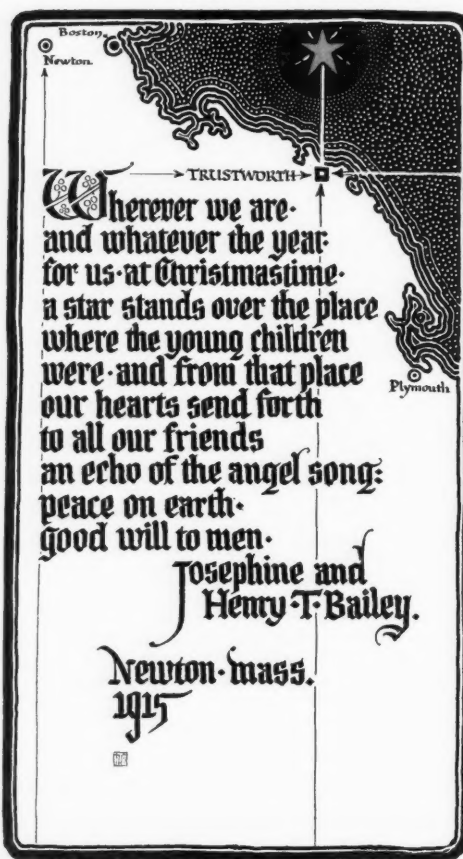
MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.—We can not say much in favor of the inside pages of your latest catalogue, although the cover is undeniably attractive. The type in which the body-matter is set is badly worn and battered, some of the letters being broken in two. A poor grade of ink seems to have been used, for the half-tones appear flat rather than possessing the sharpness of contrast between high lights and solids so essential to their best appearance. Spacing is uneven throughout the book, and in some cases there is altogether too much space between words.

THE UNION COLLEGE PRESS, College View, Nebraska.—You do a very good grade of work and express good taste in the selection of stock. We do not admire the combination of shaded text with the block-letter on the menu for The Nebraska Sanitarium. The gold does not show to good advantage on the dark-brown stock used for the cover of the Maplewood Academy calendar. Your letter-head is rather complicated and bulky, but nevertheless rather pleasing. We prefer simpler designs without a predominance of rule and ornamentation. The red used on the folder, "The Desire of Ages," is too dark and should have been brightened by the addition of a little yellow.

C. W. ROBEY, Oregon, City, Oregon.—In answer to your question we will say that your



The modern art idea effectively expressed in a business card.



Novel greeting-card by Henry Turner Bailey, Newton, Massachusetts.

specimens are better than the average of all work coming to this department. Your apparent understanding of the advantages to be gained by simplicity in design is a decided point to your credit. The only serious fault to be found is the combination of text, script and an extended block-letter in the same letter-heads. No two of these letters harmonize.

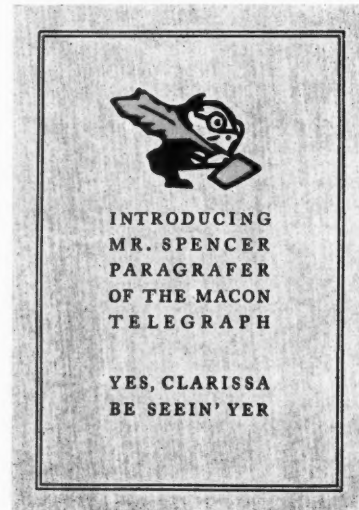
ELLSWORTH GEIST, Pittsburgh, Pennsylvania.—We have watched with interest your rapid growth in typographic intelligence and number you to-day in our Roll of Honor, which is made up of those men who consistently send us the best work. Since identifying yourself with the Jackson-Remlinger Printing Company you have made great progress and we imagine you are receiving that encouragement and support so necessary to the bringing out of one's best talent. We note no faults whatever in your composition, and to cite its virtues one would be called upon to mention all the requisites for good work, for you possess them all. Proceed as you have started, and the result will be pleasing both to you and to the Jackson-Remlinger Printing Company, once the buyers of printing find that nowhere else can they get better work—for assuredly they can not. You exhibit excellent taste in the selection of colors, giving due consideration to the color of stock, and pleasing effects are the result.

BERNARD UHLEN, St. Louis, Missouri.—The booklet for the Pryor band concert could be improved in a number of ways. On the cover-page, if, instead of setting rather unimportant

items in larger sizes of type than necessary, the lines were set in smaller sizes so that the important features would stand out stronger by contrast—and the design then gathered into two or three compact groups, instead of being scattered over the page—a decided improvement would result. On the inside pages too great a variety of type-faces is used, which produce an inharmonious effect, but the display is good. We wish to discourage the practice of using for the initial letters of words capitals larger than the remaining letters of the words, and lining all up at the bottom with a rule. Such makeshifts invariably add to the complexity of a design and produce unattractive effects. The magazine advertisements—all very difficult to handle—are satisfactorily displayed in every particular, simplicity of arrangement being the keynote to their excellence.

B. W. RADCLIFFE, Macon, Georgia.—Always keen admirers of your admirable work, we are especially interested in your latest contribution to this department. It is characterized by simple arrangements of plain, but beautiful, old-style roman type-faces, printed in black and red-orange on white stock and by dark gray and yellow-orange on gray stock, both admirable combinations which other printers would find advantageous to use. Several of your specimens are reproduced on another page and we are showing on this page the reproduction of a novel business-card, originally printed in gray and yellow-orange on gray antique card stock.

THE CLOISTER PRESS, St. Louis, Missouri.—Your line of stationery is distinctive, dignified, eminently neat and attractive. You exhibit excellent taste in the selection of antique white stock for printing your folders. The stationery items printed by you for Frank B. Nuderscher, who designed the form, are exceptionally well done. Mr. Nuderscher is to be commended for the striking and original design he has produced. It is reproduced on another page of this issue.



Novel personal card by B. W. Radcliffe, Macon, Georgia.

LINN D. McDONNOLD, Ithaca, New York.—While we do not wish to dampen your ardor in the work you are doing, for it suggests possibilities for development which are promising, we owe it to frankness to state that you have a tendency toward overelaborateness which should be overcome. It is an outstand-

not have conflicted with the name-plate for attention. The colors, blue tint and black on blue stock, constitute an admirable combination.

The Daily News-Press, Grand Junction, Colorado.—All the specimens sent in by you represent high-class work, simplicity of design and good display featuring them. Presswork in

used appear to have been too hard for this time of year, summer rollers having been used apparently. The advertising items will be reviewed in the "Word and the Printer" department of our next issue.

J. G. MARTIN, Baltimore, Maryland.—Simplicity of arrangement and an almost consistent



The modern art idea is admirably expressed in this strong letter-head design by Frank B. Nuderscher, commercial artist, St. Louis, Missouri.

ing fault in the banquet program and menu which you designed for your local union. The border is too bulky and not of pleasing design, and the lettering on the cover-design is too large. As a rule, we discourage the practice of enclosing lines of unequal length in panels, especially if the long lines of type or lettering crowd the panels at the sides and if the top and bottom lines crowd the panels at top and bottom closely. If, on the cover-design, you had not divided the panel and had centered the lines of lettering, a decided improvement would have resulted.

O. E. BOOTH, McGregor, Iowa.—You are doing very good work in all lines, some of your specimens being decidedly attractive. On the decorative page entitled "Work," the ruled heading should not have been made the length of the longest line of the text, a poem, but of a length representing the average length of the lines. If a few lines extend beyond the measure of the heading, they only serve to allow for the shortness of other lines. Avoid the use of italic capitals as far as is possible. When lines of type are letter-spaced, they should be spaced farther apart than when ordinarily spaced.

THE KEYSTONE PRESS, Newark, New Jersey.—The work you are doing is of average grade. It is by no means poor, but could be improved in several ways, mainly by more careful spacing. On the circular the two lines alongside the word "Special" in the heading crowd the end of that word too closely. The same space should be apparent between the large display line and lines set alongside as between words in those lines alongside. When two letters such as the capitals LY appear together, as in the word "ONLY," the letters in question should be mortised so as to fit more closely. With that done in this case, the spacing in the line would not only have been improved, but the space necessary to follow the word "Special" would have been gained. While the specially designed name-plate is lettered in a variation of text, we believe that small roman capitals would have been preferable to the text used to set the subordinate matter. Being set in small sizes, these would have been as legible as the larger text letters and would

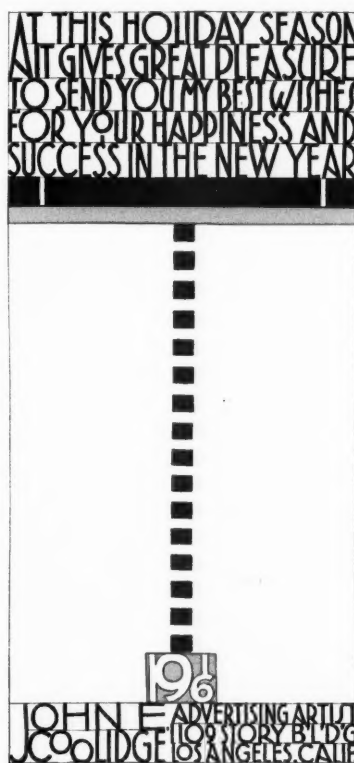
some cases, however, is not up to the standard of the typography. On the inside pages of the Swain Address of Welcome, the form was not properly made ready and too much ink was carried. On these pages where impression was strong, the letters have filled up, whereas on some pages the impression was weak and the letters are not sharp and clear. The rollers

use of old-style roman capitals in your work give to it an effect of dignity and quality in harmony with the subjects, the majority of which are banks. While the folder designed by you for the Craftsman Club is more attractive than the one in which changes were made to suit the customer, the latter is better from an advertising point of view—and it was advertising—and is also attractive. We are

sure, however, that on a small item where no conflict with other items for attention is experienced, strong display is not essential and a modest treatment is more satisfactory. However, on the resetting the lines have not been set in large enough sizes of type to make it immodest, and while your own presents a more "classy" appearance, there is not much choice between the two. Your work is very similar to that of David J. Gildea, who formerly did the same work for your firm, and we are powerless to suggest a better style, at least from the standpoint of attractiveness.

W. W. DRUMMOND, Stafford, Kansas.—The booklet of poems is attractively bound, the gold ink on dark-brown mottled stock producing a very pleasing effect. The cover-design would be improved, however, if roman instead of italic capitals had been used. Especially is this true in the case of the word "by," connecting the name of the book and the name of the author. An improvement in balance would be noted on the inside pages if the short poems had been placed above the center, instead of in the exact center of the page. The same idea should be followed out in the placement of cuts on a page, contrary to the most common practice of centering them. The red is too strong on the package-label, standing out above the green and the violet. If one part of a design is to stand out above others it should be the type, and not borders or ornaments.

MORRIS REISS PRESS, New York city.—Your specimens are indeed clever, although some are too ornate. The color combinations are unusual and good at the same time. Text type is very black in tone, and when roman capitals are used in combination the latter should not be so widely letter-spaced, for it makes the contrast in tone too great to be pleasing.



Odd, striking holiday greeting by John E. Coolidge, Los Angeles, California.

FALL OPENING

OUR MILLION DOLLAR STORE
THE FIRST OPENING IN THE CITY OF NEW YORK
WITH THE LATEST FURNITURE AND DECORATIONS
AND IN A COURTESY OF FURNITURE ALSO EVENING
AND PETERMAN BEANS AND MALLER WARE
WILL BE OPEN ON THE 15TH

SEPTEMBER

AT SEVEN FORTY-FIVE SEVENTH STREET
NEW YORK CITY

DINNER

TO THE
NATIONAL ASSOCIATION
OF
RAILWAY COMMISSIONERS
IN FOUR HUNDRED
AND SEVEN SECTIONS
PALACE HOTEL
SAN FRANCISCO

La Boite a Joujoux
(A BOX OF TOYS)

Friday Evening, September the twenty-fourth, in the Court of the Universe, P.P.A.E. the Victor Talking Machine Company will co-operate with the Exposition in the presentation of Mlle. Louise La Gai, principals, and a corps-de-ballet of Forty in the pantomimic story telling of the adventures and antics of the mischievous Toys

MR. A. READY NEWBORN
SENDS CHRISTMAS GREETINGS AND
EVERY GOOD WISH FOR
YOUR HAPPINESS
IN THE
NEW YEAR

A HAND-MADE Paper from Fabriano, Italy

ETRURIA

THAT ETRURIA PAPER is so much used for fine books and private editions, implies its effectiveness for the announcements and booklets of the business to which printed matter of distinction is an urgent necessity because it must influence people of taste. In addition to letter-press (printed either dry or wet) it may be used for photograph, gelatine and steel plate printing. This example is printed wet. For dry printing see specimen of ETRURIA PAPER in the smaller size

Size 10x15 (11x17). Boxes about 7" to 10" sheet room. Color Woods Diggins

Carried in Stock by
JAPAN PAPER COMPANY
Importers of High Grade Papers
NEW YORK AND PHILADELPHIA

Menu

THE VICTOR TALKING MACHINE COMPANY
will co-operate with the Exposition in the presentation of Mlle. Louise La Gai, principals, and a corps-de-ballet of Forty in the pantomimic story telling of the adventures and antics of the mischievous Toys

THE HOUSE OF WOODWARD & TIERNAN

First row, top to bottom: Calendar by The Caxton Co., Cleveland, Ohio; announcement by H. S. Crocker Co., San Francisco, California—original in gray and violet on gray hand-made stock; another announcement by the same firm; menu-program by the same firm. Center row, top to bottom: Announcement printed in brown on light-brown cover-stock by H. S. Crocker Co.; folder by Ellsworth Geist, Pittsburgh, Pennsylvania; circular by Benjamin Sherbow, New York city, in his characteristic simple but effective style; cover by Benson Printing Co., Nashville, Tennessee—maroon stock, bright blue, green and black inks. Third row, top to bottom: Menu by H. S. Crocker Co.; announcement by same firm; booklet-cover by Woodward & Tiernan, St. Louis, Missouri.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.



A Clean, Neatly Pressed Suit Always Looks Like New!

Some men get credit for having more and better clothes than others, because they keep their wardrobe in better condition.

Regular cleaning and pressing keeps your clothes in shape, keeps the cloth bright and fresh, keeps the coat fronts stiff, the collar clean—and adds to the life as well as the appearance of the garments.

Faultless Dry Cleaners

"At the service of the particular"

Phone 947



HELPING THE HOUSEWIFE



Have Us Dry Clean Or Dye Your Portieres.

Your portieres or other hangings which have become faded and soiled from exposure and handling, can be made as good as new again at slight expense.

Send them to us to be dry cleaned, or if you wish, dyed another or a darker color.

Please call brings our Auto promptly for them.

Excelsior Laundry Co.

Expert Dry Cleaners and Dyers

Phone 495

Advertising for laundries and dry cleaners, produced by Hyde Brothers, printers and advertising specialists.

Another Printing and Advertising Combination.

YOU will remember reading in this department, January number, of the fine combination obtained by Ralston Brothers, of Detroit, Michigan, when they allied printing with real-estate advertising.

Hyde Brothers, of Marietta, Ohio, also are doing good combination work. Their service covers laundries and dry cleaners. They primarily were advertisement writers and added the printing end because it was a good business proposition to furnish a complete service.

These people are firm believers in direct-mail advertising, for they use it to get orders for circulars similar to those reproduced. They use circulars to sell their circulars. They employ no salesmen.

Now, this is progressive, aggressive printing salesman-ship which is well worthy of emulation by those who feel keenly the deep thrust of the competitive knife.

Surely as you read this your mind will conjure some particular line which you could amalgamate with your present very complete printing-plant and thus get away from the eternal, "I'm not in the market now," or its even more humiliating companion, "When anything comes up I'll give you a chance to figure."

We know successful salesmen—lots of them owners of

Cover of booklet, original printed in black on red stock, 3% by 6% inches.

This circular and the one at the left were printed in black on India-tint stock, 6% by 4% inches in size.

printing-plants—who by long contact have thoroughly learned the selling end of some business in addition to their own. These men are the logical combiners. A fine chance the ordinary printer would have to get anything away from them, for they will be too well intrenched. It's surely well worth your consideration.


Glance at the four circulars reproduced on this page. As you begin to analyze their make-up, what is the first thing that strikes you? They all are illustrated.

Arthur Brisbane recently said that "one picture is worth more than a million words if the picture is right." The corroboration of an authority is worth having on such an important part of advertising preparation.

Evidently Hyde Brothers know the value of illustration in "getting the message across," for in each of the ten or twelve pieces sent to this department a picture appears.

Incidentally, another lesson can be drawn from the picture above the words, "Helping the Housewife." It is that sometimes the negative can be used with fine effect.

Here we have a positive statement allied with a negative illustration, violating one of the rules of a certain class of advertisement writers who forget that rules are elastic, even if they must not be broken. But could you more clearly show the necessity of helping the housewife in this particular than by having her "breaking her back"?



The Satisfactory Service You Have Been Looking For Is Given by Our Modern Cleaning and Pressing Plant

The man who has been accustomed to inferior "ironing shop" service, where the person simply sprays your clothes to clean them, and presses the dirt into the garments with a roller, gives up the service we give him.

We really dry clean your clothes, and we press them upon specially treated pressing machines. The rollers give him no place to hide the dirt they once saw, never before, because he has been dried.

When your clothes, as worn in, they are first dried by a pressure process. Then they are dry cleaned by the treatment of detergent and specially prepared machines. When finished, there is no particle of dirt on the fabric, being or soiling. Then we press them, we lay the dirt into your pockets, and the dirt, being soiled, is laid into your pockets, and in certain cases, the dirt is pressed into the fabric of your pockets. When finished, your clothes are clean and fresh, and are pressed in perfect shape, and fit.

Men's Suits Are Made to Look Better And Last Much Longer

Our modern dry cleaning process, by keeping the fabric of your clothes always bright and clean, makes the garments stay in perfect condition longer than would be possible otherwise.

The method of pressing gives no danger of scorching or otherwise damaging the fabric, and it also does so much better and more lasting work, that it makes your clothes keep in shape longer before sending the service again.

Our one service covers everything in one, and also makes an added economy possible by bringing the whole lot of one garment.

You will find our service a wonderful convenience and a real economy. Take advantage of it. Phone today.

Swiss Dry Cleaners & Dyers

"The Gold Standard"

171-173 N. Main Street P. & A. Phone 444

Another specimen of the work of Hyde Brothers, who specialize in printing for laundries and dry cleaners.

Faithorn's Unique Circular Has a Strong Appeal.

We can imagine your looking down at the circular shown below and saying, "That idea may be good, but I bet it reached the customer in very poor shape."

You would be wrong, for, folded down to 9 by 6 inches, it came to our desk in first-class condition. And it is by no means a heavy stock, either.

Put us down as confessing ignorance, if you will, but we can't recall ever having seen a "circular" circular before. And the shape is not the only thing that commends it. It

Looked at successively, here's the appeal: Printer's devil, pointing, says on the address side, "It's your turn, sir!" Projecting is a portion upon which are the words, "Things like this can make a stir for you now." Then you open it and read the full spread, covering a surface eighteen inches in diameter.

A final touch of quality is imparted by stippling the paper.

As we have said before, the unusual is all right if it is designed with a purpose and sticks to it. This circular of



Mixing Brains with Printers' Ink!

Ink without brains is only a smudge—a waste of paper, postage and all.

It takes brains to stir up brains—and the more brains you use the more you can stir up.

Your opportunity with your customer is when your printed matter meets his eye.

Almost anyone can put ink on paper for you, but who will add the brains to make it effective?

Mixing brains with printers' ink—that is our business.

Our customers say we do it well.

We can get up some printed matter for you that will show the cerebral ingredient.

"It's your turn, sir!"

Tell us what you are trying to sell, and what you are open for.

Then wait and see what we have to offer.

You've everything to gain and nothing to lose.

So, say the word, and let us talk it over!

THE FAITHORN COMPANY
 ORIGINATORS • DESIGNERS
 PRINTERS • ENGRAVERS
 AND CATALOG PRINERS
 500 SHERMAN ST • CHICAGO

Attractively designed circular, possessing an excellent appeal.

possesses an excellent appeal; is printed well from most readable type. And first-class artwork, coupled with good engravings, is greatly aided by effective restraint in the use of color.

The band around the edge is solid gold. A light-green enamel is used, upon which the green-black of the remainder of the circular makes a fine showing.

"How refreshing it is to see something so legible! We will at least try to read it when the printer has made it so easy for us." That's about how the average man would reason upon opening the folder, we believe.

And when he read he surely was impressed by: "Ink without brains is only a smudge—a waste of paper, postage and all. It takes brains to stir up brains—and the more brains you use the more you can stir up. . . . We can get up some printed matter for you that will show the cerebral ingredient. . . . Tell us what you are trying to sell, and what you are open for. Then wait and see what we have to offer."

Faithorn's certainly falls under the category of "unusual," yet not one whit of the strength of the message, of the clearness of the appeal, is lost.

Look back over previous specimens of variation from the beaten track—several specimens of this kind have appeared in this department—and note that only where they have conformed to the command, "above all be clear," are they worthy of emulation.

While you are going through previous numbers of THE INLAND PRINTER you will come across a previous circular of The Faithorn Company. It is interesting to compare it, and what we wrote about it, with this circular and the comment it has elicited.

Always it is more pleasing to commend than to blame. It makes more agreeable reading, too.

It would be well to attach all return post-cards with a seal or sticker of some kind, for that sent out with this folder—if one was sent with it—must have fallen out before we had a chance to look at it.

Four of Hoyt's Circulars Analyzed to Discover Why They Win Trade.

The most noticeable thing about the quartet of folders reproduced on this and the following page is the absence

Close the Door on Cooking Drudgery



Original printed in red and black on a heavy, smooth-finish bristol.

of freakish, or even unusual, shape or size.

This is in line with the most accepted tenets of modern direct-mail advertising. Kenneth Mac-Nichol, of the Eytinge Service, Boston, speaking at the last advertising convention on "Reaching the Consumer," said: "Odd shapes were ostracized. Simple designs were most appreciated." He related the results of a most exhaustive test made by his firm in an endeavor to find out what methods were most responsible for affirmative results. From his admirable address the only other paragraph for which we have room is the following: "'Attention value' that merely awakens cupidity or curiosity has almost no selling force. Getting the inquiry, while of primary importance, is not an invariable indication of successful sales."

Hoyt's Service, Incorporated, of New York and Boston, renders an advertising aid that really brings sales. Consequently the pieces of direct-mail literature produced by that company can well be looked upon as successful. And, as such, they are object-lessons. Suppose, then, we dissect them and find out *why* they succeed.

"Close the Door on Cooking Drudgery" is the title of a six-page folder, size of page 6 by 11¼ inches. It is printed in red and black on a heavy, smooth-finish white bristol. The size, weight and nature of the stock (a strong, easily folded piece of board) all lend aid to the objective — the reaching of the customer in first-class shape, a point that should be taken into consideration when preparing advertising literature of this kind.

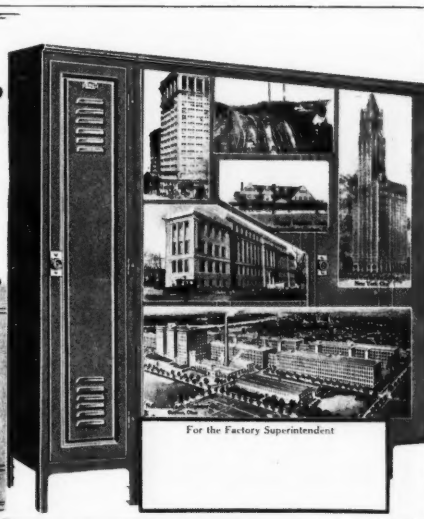
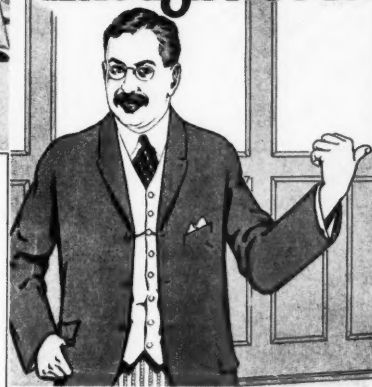
On the first page is a retouched photograph of a young girl, hand on knob, in the act of shutting a door. Here we must record an oversight — for the girl looks as though she were either opening a door or were about to close it on the scene in the background showing a Sentinel cook stove, either of which would, of course, be wrong.

The copy on the second page gets right to the point: "Why Continue to Cook in the Old-Fashioned, Wearisome Way? You know from sad experience that standing over a hot stove to cook the meals for a hungry family is exhausting, fatiguing work. . . . How many times have you exclaimed, 'Oh, if the meals would only cook themselves.' The meals *will* 'cook themselves' if you use a Sentinel Automatic Cook Stove. Why continue to cook in the old-fashioned, wearisome way when relief from cooking drudgery is so easy? . . ."

"The less time you have to spend in the kitchen, the more time you will have for other household duties — for reading, for recreation, or to devote to your family.

"You need not hesitate about buying the Sentinel Automatic Cook Stove for fear it may not do your cooking to

"That's Proof Enough for Me"



First page of attractive folder advertising steel equipment.

your satisfaction. It has been carefully tested by Good Housekeeping Institute — you know how exacting they are — and has received the unqualified endorsement of the institute's experts."

There is much more of the same kind of copy. It is a welcome change from the style which starts out telling how big the factory is, how the fixtures on the stove are of finest nickel, how it has taken the work of six engineers to figure out the automatic principle.

Now, notice the remaining head-lines: "Just light the burner and let the 'meal cook itself.' The men of the family will appreciate it, too; mail the enclosed trial order blank."

There's surely something wrong, for nothing has been

in the Buildings Shown Above." Then follow a number of sub-heads: "Fire Risk," "Unsanitary Conditions," "Thievery," "Quarrels," "Loss of Time," with amplifications of each idea.

The inside spread is devoted to illustrations of the different types of lockers and their

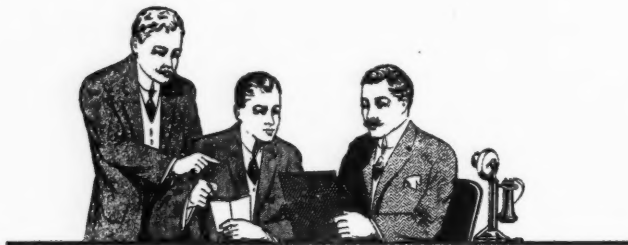
uses, together with the manifest superiority of "H & H" steel lockers. Action is urged by "Mail the Enclosed Post Card. Get in Touch with Us. Investigate the Locker Question."

Can't you imagine the conventional way of handling this article? "The 'H & H' Steel Locker Is the Best There Is — Best for Strength, Best for Safety, Best for Satisfaction," or something akin to that would be the most likely thing on the front page, together with a large picture of the locker.

In the third folder, as in the cook-stove circular, testimonial is used. The statement of the man who knows is pictorially treated, and his recommendation is that much the stronger. The human interest of the three figures is considerable. There is all the assurance of infallibility

in the air of the man who is pointing to the fabric. He knows — therefore, you had better do as he did.

It's a very plain piece, this — just a single fold. Black and red inks are used on buff heavy-weight, ripple-finish stock. Of course the arguments are sound and very con-



**"Use This Fabric as Often as Possible
It is the Best
I've Used"**

POSTMASTER: If addressee cannot be located, please notify The Stationery Mills, Hartford, Conn., and return postage will be forwarded.

Human interest is given this folder by the illustration, and the recipient is practically compelled to turn over the page to see what is inside.

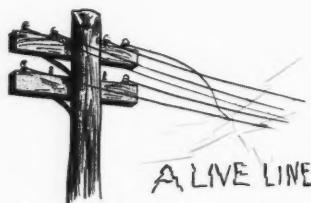
said up to date about the tremendous difficulties which were overcome in making the hood of the stove all of one piece of metal, or some such entirely irrelevant thing which is of no earthly interest to the woman who has to use a stove, but which the average manufacturer generally looks upon as being of the greatest importance.

Abandoning irony, let us say we believe this circular, with its remaining two pages devoted to illustrations of the three models made, together with the prices, is a most effective presentation and undoubtedly sold many stoves. Yet the average printer, looking the folder over, would dismiss it with a curt, "Ordinary looking thing — why didn't they put some artwork into it?"

Our enthusiasm has led us to put somewhat more time and attention to this first piece than we planned to devote to it, so we will have to go over the salient points of the other three and get as much from them as possible.

The strong value of "what the other fellow thinks" is exemplified in the cover of the "H and H" steel equipment circular, produced for the Hart & Hutchinson Company, of New Britain, Connecticut. Notice that the typical business man is pointing to the inserts showing who have bought "H & H" lockers. He expresses a general feeling that "if so-and-so find them satisfactory, then they must be all right." It's an interesting method of presenting testimonial.

The inside first opening is devoted to further pictures of lockers in actual use, with the powerful head-line, "'H & H' Steel Lockers Guard Against Many Dangers



POSTMASTER: If addressee cannot be located, please notify the F. R. Patch Mfg. Co., Rutland, Vt., for return postage.

A good curiosity-arouser. Address side of folder prepared by Hoyt's Service, Incorporated, New York and Boston.

How A Big
Was
And Business
Built

vincing. And the return post-card is enclosed. Whether you agree with the use of the big B on the last folder, you will at least concede that this is a good curiosity-arouser. People will certainly open the folder, and you've gone a long way when you get them to do that.

This folder is one of the self-addressed post-card style, the address you write serving as the signature of the man who receives it, thus saving him just that much trouble when he comes to the point of sending back your card.

A postage guarantee appears on all of the circulars. This is very important for checking up the mailing-list.

DISTINCTIVE TYPOGRAPHY

AN EXHIBIT OF THE
PRODUCT OF

TAYLOR & TAYLOR
SAN FRANCISCO
CALIFORNIA

"The best thing I can say of this work
of Taylor & Taylor is that it appears to have been produced in
the light of full knowledge of what constitutes good
printing. Each piece evidences that intelligent
handling which can come only as
a result of knowledge."

GEORGE FRENCH



*An Exhibition
of
Paintings
of
Belgium and
England*

*by
C. Chapel Judson*

*You are Cordially
invited to an Exhibition of*

Water Colors

*of the
Panama-Pacific International
Exposition*

*by Henri Guillaume
of Paris*



*To be held in the
Galleries of Rabjohn & Morcom
240 Post Street, San Francisco
from October 11th to 21st
inclusive*

Y O S E M I T E

An Ode

BY
GEORGE STERLING



WITH
A Cover in Color After the Painting by
H. J. BREUER

AND
Illustrations After Photographs by
W. E. DASSONVILLE



San Francisco
A. M. ROBERTSON
MCMXVI

THE SYLVAN CABIN

Panama-Pacific International Exposition Edition



EDWARD SMYTH JONES

IN THE KEITH ROOM AT THE EXPOSITION

BY
EDWARD ROBESON TAYLOR



PRIVATELY PRINTED
TAYLOR, & TAYLOR
SAN FRANCISCO
1915

THE · WORLD'S · GREATEST · PEACE · PLAY
THE · TROJAN · WOMEN · OF · EURIPIDES

TRANSLATED · BY · GILBERT · MURRAY

PRESENTED · BY · THE
CHICAGO · LITTLE · THEATRE · COMPANY



*"How are ye blind,
"Ye treaders down of cities, ye that cast
"Temples to desolation, and lay waste
"Tombs, the untrodden sanctuaries where lie
"The ancient dead, yourselves so soon to die!"*

"THE TROJAN WOMEN" OF EURIPIDES, FIRST ACTED IN 415 B. C. AT ATHENS DURING THE PELOPONNESIAN WAR, HAS, IN VIEW OF THE PRESENT WORLD-WAR, BEEN CHOSEN FOR PRESENTATION BY THE CHICAGO LITTLE THEATRE COMPANY AS STILL THE MOST VIVID, THE MOST POIGNANT, AND THE MOST BEAUTIFUL ILLUSTRATION OF WAR'S UTTER FUTILITY AND UNMITIGATED EVIL, PARTICULARLY AS WAR AFFECTS WOMEN AND CHILDREN. IT IS SENT, NOT AS AN ARCHAIC CURIOSITY, BUT AS A DIRECT MESSAGE, INSPIRATION, AND APPEAL, HERE AND NOW, TO THE MEN AND WOMEN OF AMERICA

Apollo

JUPITER [*Furiously*]

Treason now! This calls
For death! Blow winds! Unleash our thunderbolts!

[A terrific storm follows, with high winds, rain, thunder and lightning—the stage is dark, excepting when flashes of lightning illuminate it. In the midst of the commotion MALEFICUS is seen leaping about in jubilation and his voice is heard in loud laughter. When the storm ends all is silence and darkness for a moment. Then the voice of PAN is heard.]

PAN

Let there be light! Ye FIREFLIES, lend your aid
That order may be brought from chaos! Quick!

[FIREFLIES begin to dance over the dark hillside.]

Bring torches! Torches! Drive away the dark!
All is not lost! Still burns our altar fire!

[Torches are hurriedly lighted at the altar and distributed about the stage, which becomes half-lighted, so that figures are visible]

Let's know the worst and see what Havoc wrought!
[He moves torch about as if examining ground]

What fearful tragedy is here!

[Holds torch close to body on the ground]

[To JUPITER]

Mine eyes

Refuse to view the awful sight! Thy son,
APOLLO, hast thou rashly slain! Behold!

[Holds torch nearer and starts back with an exclamation.]

MALEFICUS!



BANQUET
OF THE NATIONAL
WHOLESALE DRUG
GISTS ASSOCIATION



MDCCCCXV





NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Newspaper Contests.

THE INLAND PRINTER is gratified over the success of the two contests announced in this department of the December issue and which closed February 1. Considering that two subscription prizes only were offered in each division, and that only one small reading announcement of the contest appeared, the fact that between two and three hundred compositors entered arrangements of the advertisement furnished as copy shows that readers are intensely interested in the department and in their work as well. The number of entries in the first-page make-up contest was small as compared to the number who entered the adver-

its depth. Such copy is better suited to an oblong shape. Many of the contestants wrote of this difficulty when sending in their entries, but we are delighted at the ability of

The Knoxville Journal



SECOND PRIZE — NEWSPAPER MAKE-UP COMPETITION.
By Hugh H. Burnett, Knoxville, Iowa.

The Manhattan Nationalist.



FIRST PRIZE — NEWSPAPER MAKE-UP COMPETITION.
By Charles W. Hodson, Manhattan, Kansas.

tisement division, fewer than fifty being received in that division.

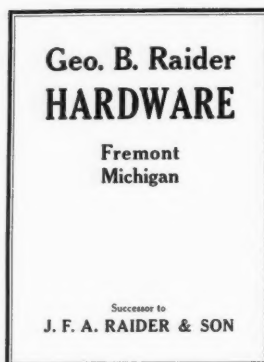
The advertisement furnished as copy represents a difficult problem, and is typical of a large part of the advertising which appears in small papers. Simply the firm-name, business and address are often given the printer, with instructions for a narrow advertisement as compared to

so many of our readers in successfully handling the difficult problem. The reproductions of a few of the best designs received should prove of much benefit to compositors who are perplexed over similar problems. There is also not much choice between the designs awarded prizes and many others, and very few can feel they were outclassed.

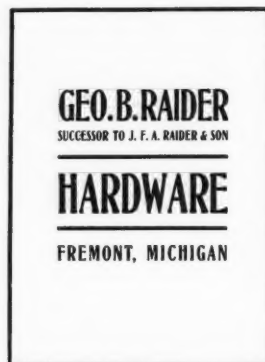
In the advertisement division the judges awarded first place to Joseph Jeangerard, Wilmette, Illinois, first because his type-lines more adequately conform to the space, and also for the added reasons that display is strong and a distinctive appearance is attained in the use of an unusual type-face. Second place was a more difficult selection, many of those designs, herewith reproduced, clamoring for the honor. W. L. Sherman, Girard, Pennsylvania, was,



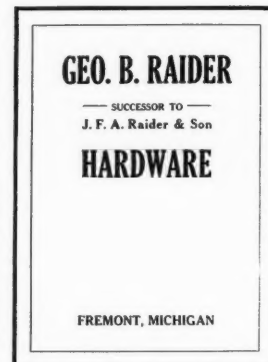
FIRST PRIZE.—By Joseph Jeangerard, Wilmette, Ill.



SECOND PRIZE.—By W. L. Sherman, Girard, Pa.



By John M. Murray, Los Angeles, Cal.



By Gilbert Bender, Girard, Pa.

after much argument on the part of the judges, considered deserving of second honor.

In the newspaper make-up division first place was awarded Charles W. Hodson, Manhattan, Kansas, and second place to Hugh H. Burnett, Knoxville, Iowa.

Another contest will be announced shortly in this department, taking up the composition of another style of advertisement which proves perplexing to the small-town advertisement compositor. Watch for details.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

CHARLES H. RENNELS, Canton, Ohio.—You have handled all the advertisements in a thoroughly satisfactory manner, although you frequently underscore display lines unnecessarily.

The Minden Courier, Minden, Nebraska.—We compliment you on your excellent presswork. The large decorative borders mar the appearance of the advertisements and the pages on which they are printed. Plain rule borders, consistently used, are by all means preferable.

J. W. RAMEY, Alliance, Nebraska.—The page advertisement for Bames-Thiele is admirably effective. The pleasing balance secured by the symmetrical placement of the cuts and the orderly arrangement of the panels stamp you as an advertisement compositor of good taste and judgment.

The Grove Sun, Grove, Oklahoma.—With the space available on your inside pages, we believe you make a serious mistake in running display advertising on the first page. You carry a little too much ink. The advertisements are up to the standard we consider possible in the average small shop. The paper appears ably edited.

The Malta Mail, DeKalb, Illinois.—From every standpoint your paper is an admirable one, although we believe slightly less ink could have been used and the appearance improved thereby. The decorative linotype borders which are very light in tone do not harmonize with the type used

in the display of the advertisements. The half-tone illustrations of local scenes in each issue add interest to the publication.

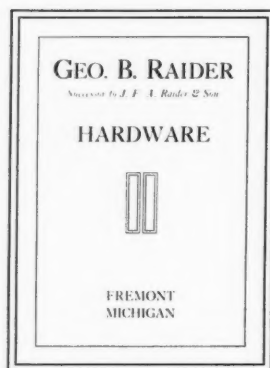
C. GRESHAM, Scotts Bluff, Nebraska.—The Vietrola advertisement is nicely planned and is pleasing in appearance. We do not, however, admire headings in which the important words are brought out in a large size of type and the unimportant words arranged in two lines alongside and in the same line as the larger type. There is too much space between words; more than an en quad should never be used unless the type is of an extended variety.

The Daily Ledger, Ballinger, Texas.—You employ too many large news-headings. A better grade of ink would have improved the appearance of the half-tones materially. Advertisements are very well composed for the most part, but, unfortunately, you were compelled to use extended and condensed types in combination in some, and their appearance is marred thereby. The edition—a prosperity number—is comprehensive and reflects much credit upon the editorial staff.

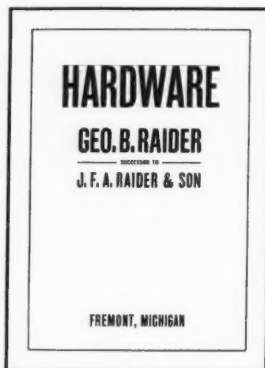
Tribune-Times, Carmi, Illinois.—You publish an admirable paper, all mechanical features being ably handled. We regret you have such a variety of old type-faces, which, being of varying shapes and tones, mar the artistic appearance of the pages. Your plan for handling the advertising in your Christmas number is an excellent one, and we are sure the "Christmasy" appearance of the printed forms you used had much to do with filling the issue so full of advertisements.

The Detroit Herald, Detroit, Minnesota.—The page advertisement on the back page of your January 14 issue is nicely laid out but badly crowded, and is marred from an artistic standpoint by the use of condensed and extended types. Considering the conditions under which one works in a small-town plant, we would say, however, that it is exceptionally good. Make-up of first and editorial pages is without a fault, considering the matter you were compelled to use. We would prefer, however, to see more headed articles on the first page, so that the paper would present a more interesting appearance.

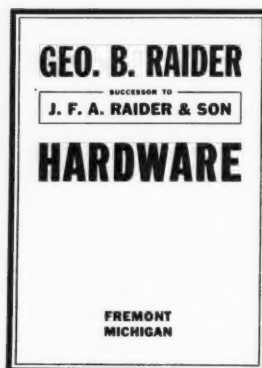
HUGH H. BOLTON, Joliet, Illinois.—From an advertising standpoint, your advertisement for the Joliet Home Furnishing Company is deserving of the prize it won. Our belief is that it could have been more effectively handled in a typographic way if a border were placed around it, with at least three picas of space between border and type, and if



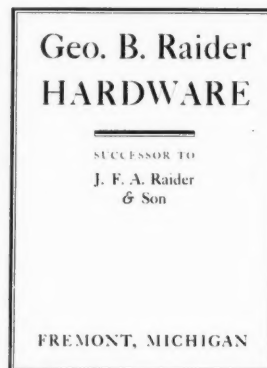
By H. H. Burnett, Knoxville, Iowa.



By Al. T. Hunt, Indianapolis, Ind.



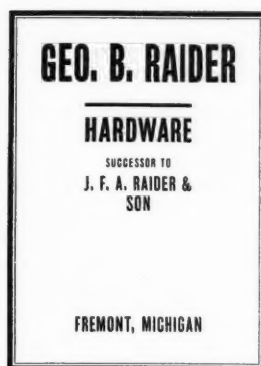
By H. W. Blinn, Indianapolis, Ind.



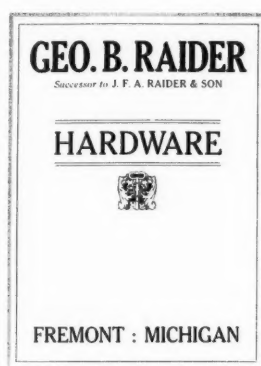
By W. L. Sherman, Girard, Pa.



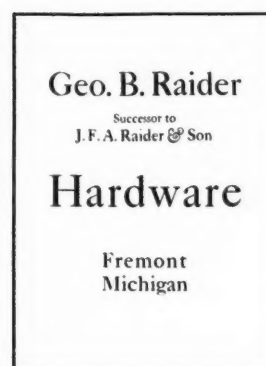
By Chas. H. Rennels,
Canton, Ohio.



By W. H. Yeager,
Girard, Pa.



By Simon Trust,
Pittsburgh, Pa.



By B. W. Radcliffe,
Macon, Ga.

the subordinate matter were set in slightly smaller sizes of type. It appears crowded as it stands, and we believe the changes suggested would make it more readable. Readability of type is by no means as dependent on size as upon style and its environment. The signature is too large.

C. VERN HORNER, Ventura, California.—The holiday issue of *The Free Press* was well handled in every way. On the cover the green ink is a trifle light and more blue should have been added to it. The large two-page spread for Brakey's store was well handled, and it appears that you did very well also in the matter of time employed in its composition. While, of course, the cuts are not symmetrically balanced, as we prefer to see them in large advertisements, we realize that, getting copy as one ordinarily does on small papers, you did exceptionally well in its arrangement and display. There are too many large news headings on the first page.

S. W. ROGERS, Gardner, Massachusetts.—The two-page spread for Goodnow, Pearson & Co. is admirably handled, and because of the exceptionally large amount of matter therein you deserve much praise for your work. We are sure that if the advertiser had furnished less copy, so that you could have set the headings larger and used two-line prices, the advertisement would have been more effective. On the page advertisement for the same firm the top is too weak and there is too much white space there compared to the amount apparent at the bottom. The variety of type styles used mar its artistic appearance, but, except for the heading, display is good throughout.

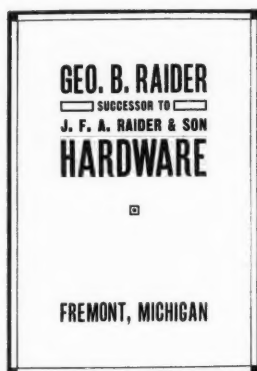
Lake Norden Enterprise, Lake Norden, South Dakota.—By discarding the decorative borders you use in the composition of your advertisements, and by substituting therefor plain rule—four-point for the smaller and six-point for the large displays—a decided improvement would be noted in the appearance of your paper. In the small advertisements we recognize satisfactory display, but in the large ones we note that in parts they are crowded, whereas in other parts there is considerable white space. The compositor should see that his white space is uniformly distributed over the design. When panels are used they should be complete. We note in some cases gaps as wide as two picas. Rules do not join well throughout, due probably to faulty justification.

Brenham Banner-Press, Brenham, Texas.—Your Golden Anniversary Edition is an admirable issue from every point of view. It appears ably edited and is exceptionally well made up, although on some of the pages

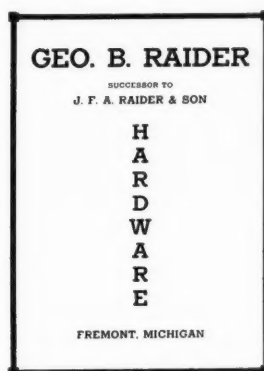
the advertisements are placed on the left-hand side of the page, whereas the best make-up is when the advertisements are worked to the lower right-hand corner of the pages. The presswork appears very good, but on the copy sent us too much ink was carried. A touch of antiquity, as it were, was given the edition by printing on the first page a half-tone portrait of Col. J. G. Rankin, the paper's founder, with a chronology of his career. Much other historical matter was also contained in the issue. We consider that the comparatively small force did very well indeed in handling the edition.

The Pittsburg Daily Headlight, Pittsburg, Kansas.—Presswork on your paper is poor, by no means up to the standard of work we ordinarily see done on the same kind of press as you have. While some of the advertisements are very well arranged and effectively displayed, cuts are generally placed without order. We would suggest that, as far as is possible, all cuts be placed with a view to symmetrical balance. If, for example, there is one at the right side, a given distance from the top, another—similar in size and "color"—should be placed in the same position on the left side, as they are placed in the Coutler-McGuire advertisement of December 10. The appearance of the first page would be improved if you had more of the "Number Two" heads—those in which the main line set in is eighteen-point head-letter—in the lower part of the page. In addition to the improved artistic appearance, the page would appear more interesting as well.

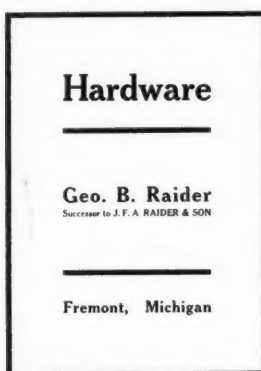
THE KIRTLAND-WYCKOFF COMPANY, commercial stationers, Syracuse, New York, placed six full pages of advertising in *The Syracuse Herald*, Sunday, January 30, which represent as good a handling of such a large amount of space as one is likely to see anywhere. It may appear extravagant to some dealers to devote one-fourth of a page to the small item of a fountain pen—but one thing is certain, in such a large showing every one who reads the paper is sure to be impressed so effectively, it will, even though he forgets the advertisement in question, lead him straight to one of Kirtland's stores when he is in need of that article. The Kirtland-Wyckoff Company has grown from a very small beginning to a business of large proportions so that their ideas along publicity lines are, in the final analysis, economical rather than extravagant. This admirable advertising was prepared by J. B. Keeney, of the *Herald*, with the exception of the page advertising Globe-Wernicke products, which was prepared by the advertising department of the Globe-Wernicke Company.



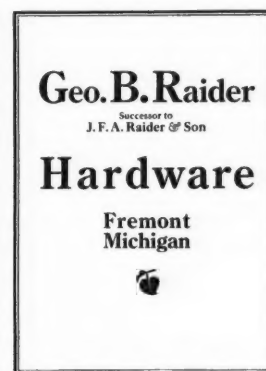
By A. Schneider,
Prince's Bay, N. Y.



By H. P. Smith,
Benton Harbor, Mich.



By Dick Houtman,
Grand Rapids, Mich.



By D. M. Benton,
Macon, Ga.



W.B. Prescott

Written for THE INLAND PRINTER.

WILLIAM BLAIR PRESCOTT.

BY A. H. M.



THROUGH the lives of men like William Blair Prescott the world makes its progress. The first intimation that this life of usefulness was fading came suddenly at the close of a busy day in the late spring of 1915. On Monday at noon, on January 24, there was a recurrence of apoplexy. It was progressive.

He died at 3:48 in the afternoon. The after-pain of this death will long endure among those who knew and loved that life.

W. B. Prescott took a man's burden on his shoulders when he was fourteen years old. His father died then, and he, being the eldest son, became the main provider for the widow and the brothers and sisters. "He was more like a father to us," is the testimony of his sister. But what he did or what he endured he kept to himself. Through all the tribulations of office to which his worth brought him it was the same. Through all the sorrows of disappointed hopes, of faithlessness and of ingratitude in which all men and women of ideals share, he was uncomplaining and silent — cheerful, sagacious — strong of heart.

Mr. Prescott was born at Thornhill, north of Toronto, on December 28, 1863. He served his apprenticeship to the printing trade in the *Presbyterian* office, Toronto, Canada, under the late James Murray. As a journeyman he worked in the *Globe*, *World* and the *News* offices, and later in the office of Warwick Brothers & Rutter. He took much interest in economics and belonged to a group of reformers and progressivists of which A. F. Jury, Phillips Thompson, George Harris, Harry Parr, A. W. Wright, George Dower and James H. Gilmour are the principal surviving members. He had much to do with framing the labor laws of the Dominion, and his sagacity and energy made him a notable figure at an early age. His influence in Toronto Typographical Union, No. 91, began almost immediately after his initiation into that body. He was elected president of that union before he was thirty years of age. He was a delegate to the I. T. U. convention at Atlanta in 1890, and at the Boston convention in 1891 he was elected president of the International Typographical Union. He was reelected four times, succeeding himself at each International convention. There was need for such a mind, as the tributes subjoined to this record prove. The referendum plan of electing officers was the cause of his defeat — continuity of office seems to be objectionable in view of our national polity — but Prescott believed and fostered the referendum plan.

After his retirement from office Prescott moved to Baltimore, where he was engaged in the proofroom of the *Sun*. He found congenial associates in the department of economics of Johns Hopkins University, and became a valued editorial contributor to THE INLAND PRINTER.

The Inland Printer Technical School was founded in 1903 for instruction in machine composition, and out of this grew a department for instruction in display composition. The conferences on this department interested Prescott deeply, and the conception that greater efficiency meant stronger organization was presented by him with characteristic vigor at the Hot Springs convention in 1907. That convention authorized the Executive Board to appoint a Commission on Supplemental Trade Education. Prescott was made secretary of that Commission when the working out of its plans was delegated to The Inland Printer Technical School and moved to Chicago. Prescott was a uni-

versal aid in everything, wherever he might be. He was interested in every man's trouble or labor. He never shirked a responsibility. He never spared himself. There was always the self-imposed task fulfilled. Whatever he did, he did with all the force that was in him. He wrote editorials, he advised with employers — and no one stood higher in the estimation of employing printers in Chicago and elsewhere than W. B. Prescott — he was business manager and general counsel. Of late he had given almost his entire attention to the business management of the *Extension Magazine*.

Funeral services were held under the auspices of Chicago Typographical Union, No. 16, at the chapel of the Western Casket & Undertaking Company, Randolph street and Michigan avenue, on Wednesday, January 26, and the body was taken to Toronto. Mrs. Farragher, a sister, Marsden G. Scott and Walter W. Barrett, president and vice-president, respectively, of the International Typographical Union, and J. H. Gilmour accompanied the body. Services were held in Toronto under the auspices of Toronto Typographical Union on Thursday, January 27, after which the body was conveyed to the Necropolis Cemetery to be interred. It was in this cemetery that Mr. Prescott's mother was buried, and it was his wish that he should be buried near her.

Tributes from Friends and the Press.

No deceased member or officer of the International Typographical Union deserves higher recognition from that organization than William B. Prescott. He saved the day at a critical period in the organization's history. — JAMES M. LYNCH, Department of Labor, State Industrial Commission, New York city.

I have just learned of the death of William B. Prescott. My heart is filled with grief. We were young boys together at printing. As the senior apprentice, I taught "Billy" the boxes of the "case." Then the whirligig of time separated us. But no matter where he was located, of this I am sure — in whatever he attempted, as boy and man, he always tried with all his might to be right. As to his success along that line, very, very many can tell to his eternal credit. — CHARLES DESROCHES, New York city.

It was during President Prescott's tenure of office that the International Typographical Union saw the initial development of the Union Printers' Home, witnessed the dawn of the shorter work-day, and successfully weathered what portended to be a catastrophe for the organization — the period of transition from hand to machine work in the newspaper branch of the trade. And it was fortunate for the organization that there was such a man at the helm as William B. Prescott. He was a person of profound reasoning power, a deep thinker, and withal a man of brilliant mind. He early developed into a forceful speaker and a clever writer. His knowledge of economic and kindred questions was enormous, and he was recognized among students of those subjects as an authority. . . . All that is mortal of "Billy" Prescott has passed from earthly gaze, and with heavy hearts and raining eyes we write sorrow on his tomb. But the spirit of "Billy" Prescott lives for all time — a harbinger of hope, peace and good will for all mankind. The world is better that "Billy" Prescott lived and had his being. — *The Typographical Journal*, February, 1916.

The present generation has, perhaps, produced no other man who has done more, within the scope of his opportunities, for his fellow craftsmen than William B. Prescott. His memory will ever be cherished in the hearts of those who enjoyed personal acquaintance with him, and his achievements have left indelible marks in the history of the organization he served so faithfully. — *The Labor Clarion*, January 28, 1916.

When John Burns, the British member of Parliament, was a fraternal delegate from the British Trades' Congress to the convention of the American Federation of Labor, in 1892, Mr. Prescott represented the International Typographical Union and took an active part in the proceedings. So impressed was Mr. Burns with the ability of Mr. Prescott that he declared him to be the ablest trades-unionist he had met in this country.

William B. Prescott was a man of such solid character and high intellectual caliber that he could have been successful in any pursuit to which he devoted himself. If he had considered the making of money the chief end of man, he doubtless could have made a fortune. He preferred, however, for the better part of his working life, to stick to his trade of printer and proofreader, and to devote his surplus energy to the task of bettering the condition of his fellow workmen. In this task his eminent fairness, his sound and comprehensive knowledge of the labor question and his great tact made him peculiarly successful. Every one who

knew him, in the ranks of both the employers and the employed, liked him and respected him, and those who knew him intimately loved him. He was sincere to the core.—*The Baltimore (Md.) Sun, January 25 and 26.*

The death of William B. Prescott in Chicago this week will perhaps not be of interest to the layman, but there is scarcely a person in the printing or publishing business on the North American continent to-day who has not, either directly or indirectly, felt the influence of this great man. As the head of the International Typographical Union it was his wise head and the courage and strength of character to do the right as he saw that bridged the crisis following the coming of the Mergenthaler linotype into general use, when the printers of the country were disposed to combat the use of this mechanical typesetter. Mr. Prescott also pioneered the way for the adoption of the arbitration agreement which has insured a lasting peace between the printers and their employers.—*Natrona County (Wyo.) Tribune, February 3.*

On the Loss of a Friend.

"Billy" Prescott is dead!

What a world of sorrow those four words convey to friends who knew and loved him.

Marc Antony said over Caesar: "The evil that men do lives after them; the good is oft interred with their bones." Let us reverse this cynicism in the case of Prescott. It is certain that an immense amount of good he did will live after him, in the form of the grand old International Typographical Union. It was Billy Prescott who made it an international union in effect as well as in name. He was president of the organization at the most critical period of its history, and by his courageous firmness turned its course from the rocks on which it might have wrecked, and steered it into deep and open waters, along which it has moved with success and triumph. It was Billy Prescott who held back the printers from making the mistake other unions have made, in undertaking to prevent the introduction of the machine into the composing-room. Because of his firm attitude at the time when the case was most acutely presented, the printer succeeded in capturing the machine, and not the machine the printer. This was but one of his inestimable services to the International Typographical Union, but in itself is enough to give him credit for so long as printing is practiced.

My mind goes back now to the blazing hot Sunday afternoon, just prior to the assembling of the St. Joseph convention, when I sat with Billy Prescott in the shade of the Hotel Metropole and talked of the organization. In all my years of acquaintance with him I never felt the charm of his personality more potently than on that occasion. He was first of all modest, and sincere, and worthy of trust. Then we were alone for the greater part of the afternoon, and we exchanged views without reserve, and I got better than ever an insight into the true character of the man. He talked of his hopes and his plans, his struggles and his disappointments, and not one word of bitterness did I hear from him. A well-known former "Missouri river pirate," who had taken about a teaspoonful too much, came along and after a few moments of desultory talk unearthed an imaginary grievance and proceeded to give me a brief but vigorous tongue-lashing. Prescott listened with a smile to the outpouring of verbal lava, and grinned appreciatively at my quiet retort, and when it was over reminded me that that sort of thing must be patiently borne all through life.

He had had his full share of it. No man ever more fully realized "the spurn that patient merit must of the unworthy take."

On Billy Prescott's bier I want to lay a wreath by friendship woven, a tribute to his worth as a man, and a sincere expression of sorrow that he has gone on, just a little way ahead.—T. W. McCULLOUGH, Omaha, Nebraska, in *The Typographical Journal*, February, 1916.

Resolutions.

Resolutions passed at the regular meeting of the Montreal Typographical Union, No. 176, held on February 5, 1916:

Resolved, That the Montreal Typographical Union, No. 176, desires to place on record their deep sense of the loss sustained by the craft through the passing away of one of our most faithful and worthy members in the person of the late W. B. Prescott, a Canadian born. His activities were not confined to the country of his birth, for he had the honor to be elected president of the International Typographical Union, which position he filled with dignity and ability. He was also president of Toronto Union, and his knowledge of all matters pertaining to the true spirit of Unionism was a great help to his Toronto brethren. But W. B. Prescott will ever live in the memories of those who knew him because of the splendid self-sacrificing labor he performed on behalf of the apprentice. As head of the I. T. U. Course he was ever ready to help the "coming man" to qualify and fit himself for his chosen profession. W. B. Prescott was always to be found at the conventions, ready and eager to advance the interests of the apprentice before the representative bodies. He has earned our gratitude for this work. He has answered the call, but we shall ever revere his memory because of his faithful labors and the high standard he set for our example.

Be It Also Resolved, That copies of this resolution be forwarded to the bereaved family of the deceased fellow worker; to THE INLAND PRINTER, Chicago; that it also be printed in *The Typographical Journal*, and that the charter be draped for sixty days in memory of the late W. B. Prescott.

Resolutions unanimously passed by the Chapel of The Henry O. Shepard Company at a special meeting held for that purpose on Wednesday, January 26, 1916:

WHEREAS, It has pleased the Supreme Ruler of this universe to take from our midst our long-known and esteemed fellow worker, Brother William B. Prescott, The Henry O. Shepard Company Chapel desires to express its sorrow by the following

RESOLUTION: In the sudden and untimely death of Mr. Prescott, the members of this Chapel individually, and the membership of the International Typographical Union throughout its entire jurisdiction, have sustained a most severe loss. Mr. Prescott was of kindly disposition, and an earnest worker in the cause of trade-unionism, always seeking the betterment and uplifting of its conditions. As an editorial writer, and as secretary and member of the International Typographical Union Commission on Supplemental Education, he had these objects constantly in view, and there is no question but that they were in large measure attained and supported by his efforts.

To his sorrowing relatives we extend our heartfelt sympathy.

Resolved, That a copy of these resolutions be sent to his family, to *The Typographical Journal* and the trade press.

Resolutions passed by the Machine Composition Division of The Franklin-Typothetæ of Chicago, at its regular meeting held February 1, 1916:

RESOLUTIONS ON THE DEATH OF MR. W. B. PRESCOTT.

WHEREAS, It has been the will of the Creator to remove from this life William B. Prescott, of The Henry O. Shepard Company and The Inland Printer Company; and

WHEREAS, He was one in whom was placed heavy responsibilities for the training of apprentices in the printing trades, as well as management of large business interests, which he discharged with consummate skill and loyalty; and

WHEREAS, He was one whom we have all learned to love and respect, and one who has given of his best toward the advancement of our organization work and of the industry represented by the organization; and

WHEREAS, Mr. Prescott was a man of many noble and lovable qualities, both in his public and private life; and

WHEREAS, In his death, The Franklin-Typothetæ, of Chicago, in general, and the Machine Composition Division in particular, has suffered a great and material loss, therefore

Be It Resolved, That we, the Machine Composition Division of The Franklin-Typothetæ of Chicago, do deeply deplore and regret the demise of Mr. Prescott and sincerely commiserate with his family in this hour of their distress, and ask God to temper their grief over the separation; and

Be It Further Resolved, That these resolutions be spread upon the minutes, and a copy sent to the bereaved family.

From Chicago Typographical Union, No. 16, signed by the officers and two hundred and twelve of the members:

IN MEMORIAM, WILLIAM B. PRESCOTT.

January 24, 1916.

Kindly disposed toward his fellow men, of a genial and lovable disposition, with a keen knowledge of the motives governing the actions of men, generosity exciting his sympathy and toleration of men's foibles, he was a steadfast friend and wise counselor.

To the members of No. 16, with whom he had spent the last years of his life, it seems that an influence that did much to brighten life has passed away.

His memory and the influence of his life extends to the bounds of the International Typographical Union and will ever be a guide and incentive to those who knew and admired him.

He defined and interpreted trades-unionism as have few others. He was broad and judicial in his judgments, and during his terms as president of the International Typographical Union his decisions were seldom questioned.

He was ever ready with pen and speech to advise, counsel and assist his fellow men.

He was ever just and upright to all men.

He was a gentleman.

Words can not tell more.

It is not given us to know, but it does seem that the lives of men like William B. Prescott are given as a beacon and promise of a brighter future, and they who follow his lead can but try and make a better world.

We whose names are here — with all of No. 16 — wish to express our sorrow and extend to his family our heartfelt sympathy in their bereavement.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. III.—TOLBERT LANSTON.

BY JOHN S. RITENOUR.



LIKE the sense of personal dignity was marked in Mr. Lanston, and was allied with natural reserve of manner toward strangers, he was in no sense austere or unapproachable. He had, indeed, a sympathetic nature, especially toward those who, like himself, had struggled or were struggling from obscurity toward success. In early boyhood, when hardship pressed him sorely, a boy friend bought from his own thin purse a much-needed suit of clothes for Mr. Lanston. This loyal act the inventor never forgot, and even though he himself achieved fame, while his boyhood friend was less fortunate, the latter received a monthly pension for many years prior to Mr. Lanston's death, which was continued under the provisions of his last will.

This trait of enduring gratitude and appreciation for favors done him, even though these represented nothing more than the impulse of the kindly heart, was essentially characteristic of Mr. Lanston, his recognition many times seeming to be in degree quite out of proportion to the service rendered. At such times it would seem that his heart turned to the cheerless days of his early struggles, and that from out of his recollection sprang his gratitude.

Except as personal vanity is a *sine qua non* to self-respect, he was a man without vanity and absolutely without pose or affectation. None were so quick to recognize and esteem him for this as his workmen. In the Lanston shops the men were close to him, and there was none of the veiled hostility that not infrequently exists between labor and capital. While the men recognized, as none in their craft could fail to do, the genius of the inventor, there existed between them and him a bond of real affection that was a tribute to him as a man. While there are types of all humankind among machinists, it is common knowledge that the trade numbers more than the average of malcontents, but Mr. Lanston's memory is held in tender and respectful esteem by "the old guard" who fought at his side in the early struggles of the monotype. He was just; he was kind; he was always patient and considerate of a man, even though one blundered; he was great, and if any one would deny his meed of worth, such one, to this day, had best speak softly in the Lanston shops.

Few who came closely into touch with Mr. Lanston failed to love him — men, women or children — for the magnetism of the man, his tenderness and purity, reached the heart. His was essentially a lovable and gentle, even an emotional, nature. He would often respond to an appeal to his emotion against his reason, when no amount of argument would have moved him from what he felt to be well-taken positions. Like all men who feel within themselves the potentialities of success, he was stubborn in matters involving his judgments, and somewhat intolerant of the opinions of others, not because he despised them, but because he felt that his time was too valuable to be spent in reconsidering a question that he had already considered and passed upon. In ways such as this he was difficult to move, but the road to his heart was easy, and it was quite a usual sight to see him coming down the street with children clinging to both of his arms, and even to his legs, as he walked, for all the children of the neighbor-

hood knew and loved him. In later life his great regret was that a stroke of paralysis prevented him from romping with his two beautiful grandchildren, Marjorie Beattie Lanston and Aubrey Gilpin Lanston, as he had been wont to do with the little folk who lived about him. But he dearly loved them both, and from his rolling-chair would watch them eagerly as they played.

To perfect confidence in the eventually successful outcome of his efforts, Mr. Lanston brought a deep sense of philosophy with which to outbrave delays that would otherwise have been disheartening. In the development of his invention there were, of course, times when to all others the future seemed dark and woefully uncertain; at such times Mr. Lanston's spirit was a never-to-be-forgotten source of encouragement to those about him. On one occasion, especially that of the disastrous fire which burned to the ground the electric power-house in Washington, D. C., on the fifth floor of which were the Lanston shops, the hand of fate seemed to rest heavily upon the company, for their financial loss was not only great, but they lost as well working plans of vital improvements, and all at a time when the affairs of the monotype seemed about to emerge into the light of promise fulfilled. All expected to see Mr. Lanston on the scene in the morning — the fire had occurred just before daybreak — despairing and broken. To every one's surprise the inventor, when he appeared at last, looked fresher than usual, if anything; regretful, of course, but smiling and in no sense discouraged or put down. The man did not know the verb — to fail.

Some wonder has been expressed that one of so many attainments should have occupied so small a place in the public eye; but Mr. Lanston had not the temperament that seeks publicity. Many times he declined opportunities to serve publicly the city of Washington, in which he lived from his early twenties up to the time of his death; on a few occasions he accepted such appointments, to inaugural committees and the like, regretfully, but from a sense of public duty that would not be denied. His duties in connection with the monotype were exacting, and his leisure he wished to devote to his happy domestic life with his wife, who was Miss Beattie Hurdle, of Georgetown, and his son, to both of whom he was devoted. The social activities of the family were restricted at Mr. Lanston's desire, and because of the delicate health of Mrs. Lanston, whose love inspired him to the greatest of his achievements, but their friendships were strong and lasting. Mr. Lanston was seldom from his wife's side except when away on monotype business, or when indulging in one of the two relaxations he permitted himself — to witness a game of baseball or to play golf on the grounds of the Columbia Country Club.

Of those who were thus privileged to know Mr. Lanston in the beauty of his private life, none could fail to regard him for the depth of his devotion to his family, or fail to respect the purity and nobility of his nature. He was a man absolutely without vices — and with such common failings only as are an essential part of humanity. Nor did he ever give the impression of struggling within himself to attain to this self-mastery. Struggles he of course had, for none of us exist without them, but they were not of a kind to mar the serenity of his character. It was as though temptation had never touched him, because his impulses seemed never to run in channels where temptation lay. He was a clean man, as clean as a mountain brook runs clear and cool. If his blood ever ran so hot that he forgot himself, and raised his voice in anger, unmindful of his dignity, his duty to himself, or those about

* Copyright, 1916, by John S. Ritenour.

him that he loved, there is no record of it. Ask his friends of his sins. One said:

"I suppose Mr. Lanston had his faults, none of us are perfect, but I don't know what they were, and I knew him well, too."

It's the way it's said that makes it the man's finest epitaph.

The end was foreshadowed one spring afternoon, all of seven years back, when the inventor returned home earlier than usual, feeling unwell. He retired to his room to rest, and shortly afterward his wife heard the sound of his fall, followed by his appeal to her to come to him. A stroke of paralysis had felled him as he was about to draw down the curtain of a window through which streamed the hot afternoon sun.

From this stroke he made partial recovery in a crippled state that enabled him to walk with difficulty with the aid of a cane. Once he was assured that nothing better than this could be hoped for, he accepted the ultimatum of science as he had accepted the power-house fire — with a smile of philosophical resignation. Not even the burden of his condition could mar the sweet serenity of his nature; but his will surrendered to a higher Power; he would try no more; his race was run.

Thus his life became more than ever sheltered from the public gaze, and when fate took from him his wife, in his crippled state, she who had been his loving comfort and his inspiration, his friends feared for the aged and grieving man. Her death seemed to make Mr. Lanston more than ever anxious to acquire a religious faith, which his logical and analytical mind had prevented him from embracing. His thoughts at this time were almost wholly given over to divining in some degree the mystery of the hereafter, and whether he and his wife would be there reunited at his own death.

He erected to her memory in Oak Hill Cemetery, Washington city, a costly granite statue of a heroic angel with one arm uplifted, and frequently went to its site with flowers to bedeck her grave. His intense yearning for the consolation of this supreme religious conviction was touching to those about him, but it is doubtful if he was able to wholly convince himself of the existence of a personal future state.

Finally, as his isolation, even among those who served him lovingly and devotedly, became more and more oppressive to him, he contracted a second marriage, this time with Miss Alice Huston, of Washington, who tenderly cared for him in his declining years. His death, finally, was in no sense unexpected, being the outcome of a succession of weakening attacks, and he passed away with his family gathered at his bedside.

Tolbert Lanston was a country boy, born at Troy, Ohio, February 3, 1844. He went into the Civil War as a soldier in the Eighty-fourth Ohio Infantry, and in 1865 was given an appointment in the pension office in Washington city. Here he stayed for twenty-two years, notwithstanding his graduation in 1867 from the law department of the George Washington University would have enabled him to exchange his clerkship for bar practice if he had wished to do so. But his mind was of a mechanical rather than a legal nature. He invented a good many things besides the monotype, including an adding machine, a mail lock, a hydraulic dumb-waiter and a remarkable calk for a horseshoe, all the while retaining his position with the Government, which he did not resign until 1887, when he had secured his monotype patents. In 1896 he was awarded the Cresson gold medal by the Franklin Institute of Philadelphia.

WALTON & SPENCER COMPANY, SALES-MAKING PRINTERS.

The cover-design of *THE INLAND PRINTER* this month presents the fanciful ideas of the talented young artist, Gordon Ertz. The design bears no relation to printing beyond the fact that it is printed and is in that degree a specimen of offset work, just as the design on the opposite page, a reproduction of a painting by R. F. Tendler — also done on the offset press — is a specimen of accomplishment, but not an emblem of the graphic arts.

The presentation of the work of the artists is altogether adequate, and by such adequacy in their work the Walton & Spencer Company have steadily progressed in flat-bed printing and are progressing in their later specialization in offset work.

The Walton & Spencer Company are something more than printers and lithographers — they are students and developers of effects in these departments, and have perfected an organization of great constructive potency. To conceive well is good. To execute well is good. But the two essentials are not always combined. Walton & Spencer Company have combined these qualifications, and by working with their customers as well as for them are producing sales-making literature of a high percentage — otherwise known as high-class.

The company maintains a planning and creative department under experienced men. They plan and lay out a customer's booklet, catalogue, or other advertising matter, supply ideas, write the copy, make sketches, etc. Their commercial art and engraving departments are served by the best talent that can be found. The pressroom equipment consists of a battery of large-sized Miehle cylinders and of large-sized Harris offset presses. There is also a well-equipped bindery.

The organization, personal and mechanical, has been brought under the dominating idea of meeting every requirement, from the planning of the advertising campaign, the writing of the literature, designing, illustrating, typography, platemaking, to the mailing of the completed work.

SOUTH AMERICAN FEATURE STORIES TO APPEAR SEMI-MONTHLY IN NEWSPAPERS.

With the issue of the *New York Evening Post* of Saturday, February 12, appeared the first of a series of South American feature pages, which will be run in several of the leading newspapers of the United States.

One other newspaper in New York, the *Sun*, the *Chicago Daily News* and the *Chicago Tribune*, the *Philadelphia Record* and *Philadelphia Evening Telegraph*, the *Boston Globe* and the *Washington Star*, are the mediums selected by the South Americans for this campaign.

The first of these pages deals specifically with the Argentine Republic, from which country a considerable representation appears in the advertisements. There is an excellent article on "Trade and Investments in South America," by Percival Farquhar, president of the Brazil Railway Company. Another interesting news feature is entitled, "Economy in Argentina: Financial Conditions."

These South American features will appear in the syndicate of newspapers semi-monthly for several months. George A. March, of Buenos Aires, formerly South American representative of the *London Times*, is the special representative of the syndicate in South America. It is understood that the other principal countries of the southern half of the Western Hemisphere will be represented in this syndicate campaign.



Water Color Drawing by H. F. Yawley

THE INVOCATION

Offset Reproduction by Walton & Spencer Company, Engravers, Printers, Binders, Offset Specialists

1245 South State Street, Chicago

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PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

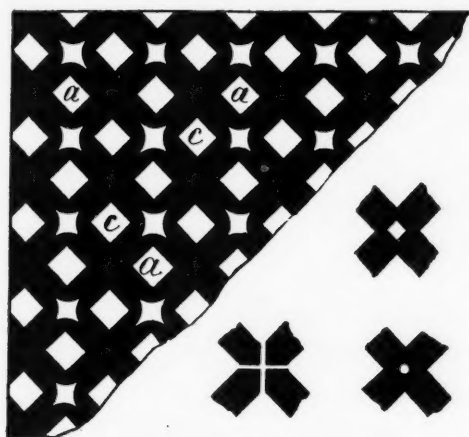
Rotary Photogravure Extending Round the Globe.

J. R. Brown, Chicago, wants to know if rotary photogravure is spreading and how to begin learning the process.

Answer.—There is no question about rotary photogravure becoming one of the leading engraving and printing methods, for it is now being put in South America. Russia, Sweden, Holland, Austria, Germany, Spain, England and the United States have installed many plants for the method, while Australia is to be heard from. In France is being done most excellent work in that manner and in extremely large editions. Spain, which is usually not credited with progress, has already distanced the United States, for it has several daily papers, as well as weeklies, using the process. There is no better way for a beginner to learn rotary photogravure than to first know the carbon method of photography thoroughly.

Half-Tone Screens with a New Idea.

W. R. B. Larsen, of Copenhagen, has patented a half-tone screen with the novel feature that the opaque lines have, at alternate crossings, places which are more or less penetrable by light, the object of this screen being to get



Apertures in Crossings of Half-Tone Screen.

fewer dots in the highest lights, more dots in the middle tones, and no increase in the dots in the shadows. A piece of the new screen and modifications of the apertures in the opaque crossings are shown in the illustration. In the production of a half-tone negative the screen is fixed at the desired distance in front of the sensitive plate, and the exposure given in the usual manner. In the high lights, additional light will reach the sensitive plate through the apertures in the crossed lines and close up the alternate

transparent dots and there will only be dots corresponding to the crossed lines without openings, shown above and below the letters *c*. In the half-tones there can be an additional dot above and below the apertures marked *a*. In the deepest shadows the additional apertures should have practically no effect. Of course this is the way it appears in the patent drawing—it may be entirely different when tried practically.

Substitutes for Costly Potassium Bromid.

Gustav R. Mayer, Buffalo, has been experimenting to find a substitute for bromid of potassium for use in making the copper intensifier, and reports as follows:

In studying the copper intensifier we find that it is the copper bromid that does the work. Ammonium bromid in combination with copper sulphate works well, but it requires a little more of the ammonium salt to bring the same result. Best of all is hydrobromic acid, thirty-four per cent. By taking one part of hydrobromic acid and five parts of a saturated solution of sulphate of copper, we have a copper intensifying solution that I have been using satisfactorily for many months.

Sodium bromid has been suggested in this column as a substitute for the potassium salt; its price at this writing was but \$3.50 a pound, while potassium bromid cost \$6 and \$7 a pound. Ammonium bromid was quoted at \$4.50 a pound and hydrobromic acid at \$2.60 a pound. The outcome of this squeeze in the prices of bromin and potassium will bring out substitutes at which chemists are now at work, and when they are successful their discoveries will be announced here.

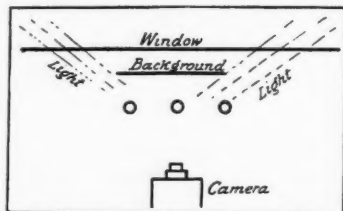
Two-Color Printing.

From The Eclipse Electrotpe & Engraving Company, of Cleveland, Ohio, comes, rather late, but nevertheless welcome, its "Two-color Book." It is intended to show the attractive results that can be had in all kinds of illustrations by the addition of another printing. It is in line with what our readers will remember had been advocated in this department for some years. We all recognize that we have gone about the limit in the perfection of the half-tone block, and that the direction to work for improvement is in the addition of a second printing; and although duographs, as prints from two half-tones made at different screen angles are called, have been shown in the trade journals and at printing exhibitions, publishers and printers have been slow to take advantage of the improvement, until now engravers and typographical printers are driven to it through the inroads of the offset press. It has been insisted on in these columns that if engravers and printers will only advocate and encourage their customers into using two printings instead of one, they need not fear the competi-

tion of the offset process, for the reason that the offset process must use at least two printings to get any result worth while—and if relief engravers will only do the same thing they can beat that process at its own game. We have been fostering three and four color blockmaking and printing and neglecting two-color, which is frequently as effective and more artistic for some purposes as any number of printings would be. Mr. Frank H. Clark has done a distinct service to his customers in offering this two-color book for their instruction, and it is to be hoped he is being rewarded for the enterprise shown.

Photographing Glassware.

"Operator," New York, has had trouble trying to photograph glassware and escape the multiplied reflections that destroy all idea of pattern in the cutting. He has tried air-brushing the glass, dabbing it all over with putty,



Position of the Camera, Glassware and Light.

using a dark background and filling the glassware with colored fluids. He begs for "help, help."

Answer.—Glassware can be photographed successfully in the open air or by artificial light with proper screening, all of which has been explained in this column. The *British Journal of Photography* published a plan by F. T. Beeson, which he has found most effective in photographing cut glass. It is to place the glass articles so that the light falls upon them sideways from a source of light behind them. In the diagram the three pieces of glass are represented by circles. The opaque background is placed close against the window, the light comes in at the sides of the background and the camera faces the window, though care is taken that no light from the window enters the lens.

Mr. Ives' Latest Achievement.

Fred. E. Ives recently gave an interesting demonstration at Clarence H. White's School of Photography, in New York, of his latest achievement in color photography. It will interest all Mr. Ives' old friends to know that he is in excellent health and as prolific as ever with invention. For years he has been working at a system of color photography by which three color-record negatives could be made with one exposure. This he termed the "Tripack" method, because he pressed three films of sensitized celluloid together on which to make the exposure. He now uses three glass dry plates put up in a special holder and used in a special camera. This camera has a thin glass plate in its interior, at an angle of 45 degrees, which acts as a reflector and color filter. During exposure, light from the object is reflected to one of the sensitive plates lying on the bottom of the camera. The remainder of the light from the object passes through the reflector, which now acts as a color filter, and records images on the other two dry plates standing in a vertical position at the back of the camera, film to film. This gives one of the color-record negatives reversed, as regards right and left, but this proves an advantage in this process later. By very ingenious methods, prints from these color-record negatives

are made on sheets of gelatin-coated celluloid. These are stained with suitable dyes and cemented over each other, giving a picture in colors which can be viewed by reflected light. Readers of this department will ask if three color-record negatives made by a single exposure in this way can be utilized in three-color blockmaking. Mr. Ives says they can be so used.

"Horgan's Half-Tone" Criticized.

W. H. Thompson, Hartford, Connecticut, writes an appreciative letter on the book, "Horgan's Half-tone," but asks to be set right on the following three statements, with which he can not agree: (1) On page 35, the use of a cutting solution on line negatives is condemned. Mr. Thompson does not see how drawings with scratchy gray lines or woodcuts can be photographed without cutting. (2) On the same page it is said intensification with mercury can be repeated. This, he says, can be done, but it will not bring the slightest increase in density. (3) On pages 58 and 59, the book tells of a photogravure etcher who resensitizes his etched plate with enamel, after laying a grain on it, registers the positive perfectly upon it, makes another print and reetches the plate. This, Mr. Thompson says, is impossible, owing to the stretching of the wet carbon print laid on the etched plate.

Answer.—(1) The writer stands by his condemnation of the too common use of cutting solution on line negatives. Better line negatives were made before the cutting solution was known. If the proper collodion and developer is used, and the proper exposure given when making line negatives, there will be no necessity for a cutting solution. (2) When using mercury intensifier the second time the film should not be bleached, but just grayed a little before blackening. Of course, for still greater density, the film may, before bleaching, be flowed with a nitrate of silver solution, as in the copper-silver method of intensification. (3) The great photogravure etcher does just as stated on pages 58 and 59. As he uses a transparency on glass and not a carbon film, he has no trouble with the positive stretching. If Mr. Thompson will read the paragraphs he criticizes over again in the light of these brief explanations, they may appear more reasonable to him. Any other criticisms of the book will be gratefully received and discussed in this department.

Process Notes and Answers.

"Etcher," Los Angeles, Cal., will find an enamel for both zinc and copper described in this department of THE INLAND PRINTER for November, 1915, page 233.

"Old Pressman," Lowell, Massachusetts: There is no book or books that can be recommended to teach you "how to make any kind of a cut." Did you learn to be a pressman from books?

J. O. D., Milwaukee: You win the bet. The cover of the January INLAND PRINTER was not printed by the offset method. It is a good exhibit of printing on antique coverstock from relief engravings.

Phil. S., Buffalo: The most successful offset printers in color print from an unreversed half-tone negative on stone, work the prints up on stone to suit the various colors, and then pull transfers to lay down on the grained zinc.

The Penrose Pocket Book and Diary for 1916 has arrived, as well as The Process Year Book. The Diary would have considerable sale in this country if it arrived here before Christmas, for it contains much valuable information for the processworker. About the Year Book, the less said the better. It is the twenty-first year of its publication and it shows the stress of war in text and picture.

Written for THE INLAND PRINTER.

THE FEDERAL TRADE COMMISSION INVESTIGATES THE TRADE IN PRINTERS' SUPPLIES.

BY WALDON FAWCETT.

Photographs copyright by Waldon Fawcett.



TO make the staples of the printers'-supply line equal the specialties in point of foreign sales — this is the ambition of a number of leaders in the trade in the United States. It is an ambition which has lately enlisted the attention of the new Federal Trade Commission. With a view to getting at the heart of the reason why Americans do not sell abroad bigger bills of printers' equipment and supplies, the "supreme court of business" has invited to appear before it, from time to time, a number of the captains of the industry, and these men have laid bare a state of affairs that indirectly touches printing-trade interests here at home as well as the corresponding interests overseas.

It was Charles R. Murray, vice-president of Barnhart Brothers & Spindler, typefounders and manufacturers of printers' specialties, who, in a recent appearance before the Federal Trade Commission, called attention to the difference in the status of the foreign trade of various classes of commodities for the printer. Speaking of the foreign business of his concern, Mr. Murray said: "I might make an analogy of the grocery store. We are only able to supply in our line or in a large part of our line what you might call the fancy groceries. The staples, like sugar, flour and those things we can not touch on account of the low wages paid in Germany, France and England, and particularly on account of the tariffs. If we could get the benefit of drawbacks I think we could extend our line of sales in foreign countries to what I have styled the staples, instead of being confined simply to the specialties."

With that, the Barnhart Brothers & Spindler executive launched into a comprehensive discussion for the benefit of the Federal body of the injustice of the present system of "drawbacks" — a subject on which the average typefounder feels more or less keenly. In part, he said: "There is a duty, you know, of twenty-five per cent ad valorem on lead and ten per cent ad valorem on antimony. The law permits a company to avail itself of a drawback, but it is surrounded with so much red tape and circumlocution that we have never been able to get any drawbacks.

"You have to identify each particular ounce of antimony or lead from the time it gets into this country and is put on your shelves until it is shipped out. What I would like to bring before the Commission is this: If there would be some way worked out where we could show import papers covering, say, 100,000 pounds or 200,000 pounds of lead or antimony, we would not then have to keep showing that in our manufacture. We manufacture 2,000,000 pounds a year. Now, we could not afford to import all of that from foreign countries simply to export, because our export business is a small part of our whole business, and in order to fill these export orders we can not cast the order because it would be cast in too small quantities. We have to fill the orders from foreign countries at random from our shelves, where it has been cast up in large quantities in order to be able to even compete with the German market.

"If we could be able to show import papers for an importation, say, of 100,000 pounds to America and then show papers showing that we had exported 75,000 or 90,000 pounds, so that we show we have not exported more than we brought in, we would be able to avail ourselves of

the drawback. It is, however, an utter impossibility, as I say, to identify any particular ounce of antimony or lead from the time it reaches the country until it is manufactured and shipped out again."

Responding to questions asked by various members of the Trade Commission, Mr. Murray gradually unfolded the export history of his house. He told how it began some twenty-five years ago with a small export business to Mexico, and how members of the firm got the surprise of their lives when, some time later, they went to Europe and noted in the shipping-rooms of firms in the same line, packages marked for Mexico and South America. "Our eyes were opened," said Mr. Murray, "to the fact that we were only getting a small part of the business in our line in these near-by countries. So we, together with another concern in our line, a paper-house, organized a Mexican house, the first office being in the City of Mexico. It grew; it made contracts with our company and the other companies for paper, for type and for printing-presses, and we have finally grown until we have houses in Guadalajara, Vera Cruz and Monterey.

"Of course, the wars that have developed in Mexico in the last two or three years have cut into the business somewhat, but out of that Mexican company was formed the National Paper & Type Company, of New York. We participated as a stockholder in it and so did manufacturers of printing-presses, paper-houses and other typefounders. They have a bureau of Spanish and Portuguese stenographers and letter-writers, and send out to Cuba and South America Spanish and Portuguese travelers — men who are acquainted with the trade; men who have previously traveled for the same line of houses from Germany, France and England. As a result, we are doing a very fine business. We have houses in Buenos Aires, Argentina and in Chile, and also men going through Venezuela and Brazil."

"Do you find any competition from foreign countries?" inquired the chairman of the Trade Commission.

"It is all competition," was the rejoinder. "The competition is very, very severe. I do not suppose even with the business which we have worked up, which amounts to considerable, that we do one-tenth or one-fifteenth of the business of our line in those countries." Mr. Murray added that German competition, rather than English, was the most formidable trade rivalry encountered.

A recipe for selling printers' equipment and supplies in any foreign country might be derived from the policies that have proved successful in the case of Barnhart Brothers & Spindler. "We were not able," explained Mr. Murray, "to do any export business by sending an Irishman to a Spanish country. We found that we had to have Spanish stenographers and men conversant with the Spanish and Portuguese languages. It was only when we adopted those methods that we were able to work up a good business in Mexico. We do some business in the Philippines and in Australia, and the way we do it is through agents, making an exclusive agency."

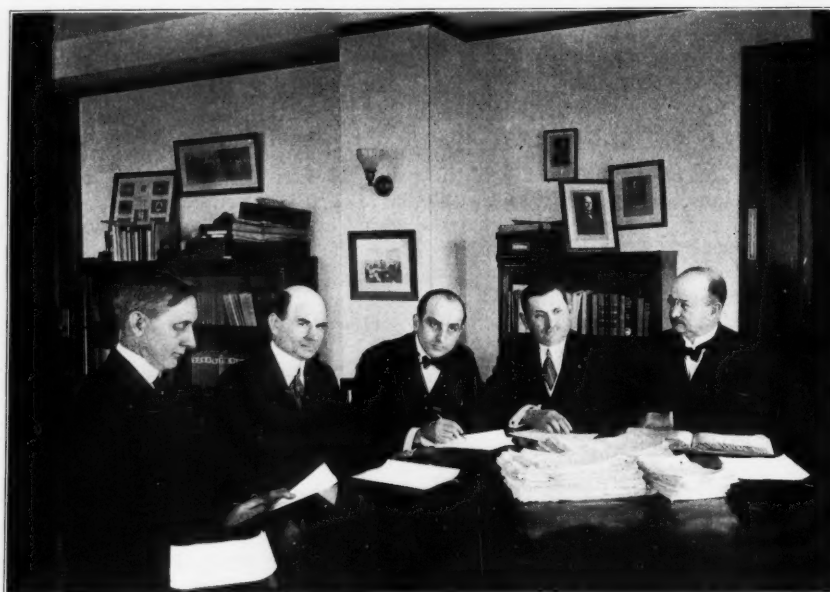
The National Paper & Type Company, which was referred to above, has been represented before the Trade Commission by its secretary and general manager, Harrison C. Lewis, who energetically presented issues that affect all firms, and particularly the smaller firms, in the printers' supply and equipment field that are ambitious to cultivate foreign trade. By way of introduction, Mr. Lewis said: "We have been for more than fifteen years in the foreign business. We have established branch houses abroad, carrying merchandise, with American management and some American salesmen. We have had our difficulties and we have had some success."

With reference to the printers'-supply line in general, Mr. Lewis said: "The smaller American manufacturer has at present little opportunity for selling his goods abroad. He can not afford to undertake the selling expense himself, and many of them can not meet the credit requirements of foreign trade. Again, small articles, and, in fact, all merchandise except that involving very large tonnage, can not be advantageously sold for shipment from this country after orders are taken. To properly develop a permanent and satisfactory business for these smaller manufacturers, their products should be carried in stock in the various countries in which they can be sold. I am, of course, excepting novelties and patented articles which are in demand and which can not be obtained elsewhere.

"Our commission houses afford opportunities for the sale of certain goods, but to be entirely effective they must specialize in particular lines and acquire more technical

cerns which were competitors and whose attorneys advised them that the Sherman law and more recent legislation made their position dangerous under the contracts which we held. Our arrangement with these companies was entirely satisfactory to them and profitable to us. Neither of them can market its products abroad as satisfactorily or profitably as we can. As a matter of fact, of the thirty or forty manufacturers whom we represent, I doubt if a single one can sell its goods in our territory as effectively or profitably as is being done through our company, and these concerns have capital ranging from \$25,000 to \$8,000,000 or \$10,000,000."

Asked why the Sherman law and the Clayton law, in the case cited, put an end to "teamwork" in the foreign distribution of printers' supplies produced by rival concerns, Mr. Lewis said: "We have to play safe. We had contracts with other concerns — competitors in the same



The Federal Trade Commission in Session.

Left to right: George R. Rublee, William J. Harris, Joseph E. Davies (chairman), Edward V. Hurley and William H. Parry.

selling information and arrange to carry stocks abroad instead of depending so largely upon direct-shipment business. There is a decided difference between commission business and regular merchandising business. For the large sale of small articles the merchandising system is, in my judgment, essential to the full development of our export trade.

The investigations now in progress by the Federal Trade Commission are designed primarily to indicate whether this new body should, as its first constructive work, recommend to Congress such amendment of the existing anti-trust laws as will allow American manufacturers to combine and coöperate in their quest for foreign trade, even though they continue, as before, to fight shy of entangling alliances with competitors with regard to trade here at home. The general manager of the National Paper & Type Company, therefore, devoted himself specially to this phase of the subject. Said he:

"The company which I represent has been obliged to cancel two twenty-five-year contracts with important con-

line — and canceled them. We are still selling their goods and they are selling ours, but we are not protected by contracts as we were."

Evidently the executive of the National Company feels that some sort of gentlemen's agreements among manufacturers should be sanctioned if cut-throat competition is to be prevented in the export trade in printers' equipment and supplies. Relating, apropos this subject, an incident in South America, he said: "We learned of a large order some years ago which was in prospect. We sent a man down to the country and kept him there for six months under an expense of \$5,000 before the bids were actually called for. We were competing with Germany. Our purpose was to have American goods specified in place of German goods. We succeeded and got the order, but a domestic competitor, if he could have sold the same goods and have gotten a hint that the order was to be had, could have easily underbid us and have secured the business."

At another point in his argument for joint sales agencies abroad, Mr. Lewis remarked: "We have found that

the representation of a number of manufacturers has reduced the cost of selling and distribution." Then taking another tack, he said: "If economically wise and practical, our banks should be permitted and encouraged to grant special accommodations to selling organizations having branches and stocks of merchandise in foreign countries.



Francis Walker,

Chief Economist of the new Federal Trade Commission.

In my company, as an example, we have an average of from \$150,000 to \$250,000 of merchandise and cash en route at all times. That means only cash and merchandise going to or from our own branches, not shipments to customers—that is, stock shipments and remittances on account of sales from stock."

Happy-go-lucky sales campaigns may get Americans some orders for paper and printers' supplies in adjacent countries, but in order to capture distant markets there must be close and intelligent coöperation on the part of producers. This in substance is the view presented to the Federal Trade Commission by Marselis C. Parsons, of the Parsons Trading Company. In the course of his remarks he said: "There are certain markets adjacent to the United States where paper can be introduced successfully. The far-away markets are much more competitive. We enter at once into competition with Europe and consequently they are difficult to get."

It is the idea of Mr. Parsons that joint sales agencies would enable American firms to get business in far-away markets such as Argentina and Australia where selling expense and competition now cut down profits. In the estimation of Mr. Parsons, the chief virtue of such a scheme for stimulating foreign sales lies in the circumstance that it would keep manufacturing plants in the United States running full time. "A seventy to eighty per cent product," he explained, "does not pay the manufacturer. He has got to run full time, but he can not run full time unless

his business in this country is good or unless he sends a certain part of his products abroad."

Frank L. Moore, president of the American Paper & Pulp Association, explained to the Trade Commission that the manufacturers in his organizations, alike to firms in other branches of the printers'-supply field, "have been afraid of a combination on account of the Sherman law," and yet feel that they "have got to get together so as to meet conditions which we feel we are obliged to meet on account of foreign competition."

Reviewing foreign activities in his line of trade, the head of the Paper Association said: "Fifteen years ago there were occasional small parcels of news-paper sent



Warren R. Choate,

Chief Clerk of the new Federal Trade Commission.

to Great Britain and Australia from this country. Other products of this industry in the United States were seldom found in foreign countries. About twelve years ago an export trade was organized in a systematic manner by one of the large producers of news-paper in the United States, the manufacturer making it a point to get into direct connection with the consumer in every country to which it was possible to export. The result has been that for the past ten years the news manufacturers of the United States have contributed to the foreign trade of this country a volume of exports of a value of \$2,500,000 per annum." Inquiries for book, writing, cover, tissue, and other papers that have come to American manufacturers since the war shut off the German supply, were declared to indicate the possibility of the Yankees capturing a goodly slice of the trade that has heretofore been largely in the hands of the aggressive commission merchants of Hamburg and Bremen, these merchants being, in turn, controlled by the manufacturers. But it is insisted that there is need for frank and friendly coöperation on the part of American manufacturers if foreign printers are to buy goods "Made in the U. S. of A." in preference to the Teuton brands.



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Ejector Failed to Retract Fully.

A Washington, D. C., operator-machinist, who had trouble with an ejector failing to retract from the mold, writes in part as follows: "The Mergenthaler Linotype Company sent me a new ejector lever cam shoe, which is about one-sixteenth of an inch larger than the one that came with the machine. Am not having any more trouble. Thank you very much for your kind information."

How to Remove Lower Magazine of Model K.

An operator asks how to remove the lower magazine from a Model K machine.

Answer.—The magazine frame must be raised to full height for the removal of the upper magazine. Following the removal of the upper magazine and its frame, the lower end of the lower magazine may be raised about two inches and be allowed to slide forward two inches, when it may be lifted out. In replacing, observe that the lower end of the magazine is not raised too high, or the back edge of the lower channel plate may strike the clamps.

Casting Twin Slugs.

P. G. Hughes, of Great Falls, Montana, writes: "A short time ago I noticed an article which referred to using small pieces of paper when casting twin slugs on the linotype machine, by placing a piece of paper after every second slug so as to easily designate the left from the right hand side of the line. My objection to paper is that it is so light and flimsy, and it takes time to always find the paper and tear it up to required size. I recommend, on machines having the horizontal pan, the using of an old "hump-back" make-up rule; it stands well above the slugs and is no trouble to handle."

Friction Clutch Makes Unusual Noise.

A Colorado operator-machinist writes: "(1) If all the clutch adjustments are correct, what causes the clutch to go into action with a noise not unlike that of a pistol-shot. Have taken the clutch off, cleaned and oiled the bearing of the pulley, washed buffers and inside of pulley surface with gasoline, but all to no effect. (2) The enclosed matrix has a lower front lug bent by lower distributor screw. This happens sometimes once a day, sometimes once every two to four days, and is just as likely to happen to a twelve-point en quad as to an eight-point period. Have had several machines look at it and they can find nothing wrong with adjustments, etc. It would seem, however, that the lifter slips off the matrix while raising it. (3) Do the tubes of a thermostat pot governor ever lose their sensitiveness to heat?"

Answer.—(1) The noise that is made by the machine when the clutch goes into action would suggest that the clutch is not in proper adjustment. But since you state the

adjustments are correct and the surfaces of buffers and pulley are not gummy, we can not suggest a cause. If you have any reason to doubt the clutch adjustments, make a test as follows: Shut off the power, and while controlling-lever is in normal position back the clutch arm a few inches. Measure space between collar and forked lever and between collar and shaft bearing. There should be at least a clearance between collar and forked lever and fifteen-thirty-seconds of an inch between collar and shaft bearing. We have found that when the space between collar and shaft bearing is less than normal this trouble is present. Also when there is greater than one-thirty-second of an inch between the forked lever and collar the machine starts with unusual noise. (2) It may be possible that the lifter slips from beneath the matrix as it is lifted. If an examination reveals wear, a new lifter will remedy the trouble. We suggest that you test the stroke of the lifter by observing the height the matrices rise above the corner of the top rails. A clearance of one-thirty-second of an inch is sufficient. (3) We have not found that the expansion metal loses its sensitiveness to temperature changes. If your metal runs hot, change the adjustment a trifle and test temperature with a thermometer. Doubtless you will soon be able to remedy the defect.

Causes of Transposition.

A Michigan operator in writing states: "I have read numerous letters in THE INLAND PRINTER regarding transpositions. When it is a positive fact that the spaceband can be struck last and cut off a letter of a word, why couldn't that error be corrected mechanically? Is the large spaceband cam in the multiple-magazine machines designed to correct this fault? On older machines the capitals transposed. Would it be an error to speed up the delivery belt? This would get the capitals across sooner. Perhaps the designers wanted to impress the operator with the necessity of working carefully. The narrow magazine No. 1 does not seem to be guilty of so many transpositions as some of the later ones."

Answer.—In regard to the transpositions you have had, we would suggest the following experiment on your machine: Throw off your keyboard belt and touch "e" and spaceband keys. Turn the back roller slowly and stop turning just when the "e" matrix drops. Note the position of the spaceband-pawl levers and the relative positions of the "e" keyrod and spaceband keyrod. If a close examination is made it will be seen that the spaceband pawls are at the lowest point in the box, and the keyboard cam has yet some distance to turn on its high surface before it will permit the keyrod to be restored by its spring; this latter action being the movement that raises the spacebands above the hooks on the top rails to release. When

the foregoing is clearly understood you will see that the machine-builders have taken the precaution to give a relatively slow action to the delivery of the spacebands. When you state that a spaceband key may be touched last and still cut off the last matrix of a word, it shows that the fault lies in the action of the parts that cause the release of the matrix, or an interference with the movement of the matrix prevents its reaching the assembler soon enough to precede the spaceband. Either of the foregoing troubles would constitute a machine error, which the operator-machinist could correct, but they should not be classed as errors of construction. We do not believe that the speed of the assembler belt should be increased to prevent such errors, as the cause is perfectly obvious. In Models 2 and 4, the use of the larger spaceband cam is intended to give a slower action of the spaceband when using the lower magazine.

Damaged Matrix Ears.

A Massachusetts operator-machinist writes: "Please tell me why the ears of enclosed matrices are injured. I put two in the elevator and moved the machine until the mold wheel nearly touched them, and the ears enter slots in wheel freely. Machine is an old style, with carriage pump in a horizontal position on line with carriage. An expert from Boston adjusted the machine and said that my trouble with damaged matrices was ended, but it is not. From the gates or assembling elevator to back rail the distance is not so much as on a machine that does not have this trouble. I saw where the matrices struck the gate, and filed it down, but while this does not interfere with assembling and the matrices do not strike, it does not end trouble. Have brass cover on front below magazine. Have no other trouble with the machine but this, and it surely has me going. Where can I secure a practical, not theoretical, book on linotypes?"

Answer.—The lower back ear on the "o" character shows two distinct points of injury. The lower corner is slightly worn as well as being bruised. The wear and bruise doubtless come from the striking of the matrix on the channel entrance partition plate (I 177) after leaving the distributor bar. The other point of damage is due to the rib of the mold-keeper coming in contact with the matrix as the mold advances, due to the failure of the matrix to be in alignment with grooves in keeper. The principal cause is uncertain. There is also another bruise noticeable on both matrices on the upper edge of the auxiliary matrix-seat (just above the black-faced character). This appears to be caused by the upper edge of the mold cap, due to the matrices being out of normal position when the disk advanced at some time or other. Among the probable causes are: (1) A line was sent in when the mold-slide lever handle was down. This caused the mold to advance after first justification. This latter movement, or that of the vertical rise of the elevator, brought the line higher than normal, resulting in the contact of the mold-keeper rib and edge of mold cap with the matrices at points they should not ordinarily touch. (2) The trouble may also be caused by the back jaw of first elevator being deflected a distance greater than normal from the front or fixed jaw. (3) The last letter in a line may be crowded against the right vise jaw as the elevator descends, thus causing the matrix to rise, due to friction with right vise jaw. Other causes also may give the result. We could not state whether or not the matrix is bruised in the assembling elevator. We are inclined to believe that the bruises on the lower corner of the lower front ear result from contact with the top of the assembler cover (D 1351). Examine it, and polish inside of top edge if bruises or marks

are evident. If the upper cover extends outward too much it may permit the matrix to strike the top of lower cover. The method you took to test the clearance between ears of matrices and upper part of mold-keeper groove is not very precise. Use this plan: (1) Send in a line; (2) stop cams when the first-elevator roller reaches the center of its first elevation, and while in this position examine the space between the back screw of first-elevator head and the vise cap. There should be about one point space. If greater or less, correct at this position of cams. It is difficult to determine at this distance the cause that gives the bruises on the lower ears. We believe that by carefully examining each point of contact you will find the cause eventually. There are some bruises that are the result of contact while assembling and distributing, which are evident on heavy matrices. These bruises are necessary evils and can not be wholly eliminated. Whether the corner bruises come under this classification we can not state. Examine little-used characters like z, x and q, and note if the bruise appears to such an extent as on e, o, n and s. The best book we know of for operators is "The Mechanism of the Linotype," sold by The Inland Printer Company. Price, \$2; postage 10 cents extra.

Distributor Box Trouble.

A Kansas operator-machinist writes: "I am taking the liberty of writing you regarding distributor trouble we are having on a Model 14. The machine is equipped with eight, ten and fourteen point Century Expanded. We have no trouble with the eight-point, it works all right; but with the ten and fourteen point the matrix lift fails to get under the matrices as it should, and there is much annoyance. Generally the latter characters will be lifted onto the screws all right, even a thirty-em line of all caps., but when the quads come in the lifter will not catch under them. It works best at just a certain point. A strong pull downward on the lifter lever will send them in as long as it is maintained; likewise with a strong pressure on the vertical section of the lifter lever. The matrices appear to tip farther toward the screws at the top, which turns the bottoms slightly to the right out of reach of the lifter. Slacking up on the pressure of the buffer will allow them to settle up straight, when they will be lifted all right. The lever spring seems to be strong enough to cause the roller to follow the cam snugly, and the cushion spring is so very rigid I do not see how it can be at fault. We have made no adjustments except the experiment of 'tinkering' with the stroke of the lifter, the other matters referred to being pressure applied or lessened temporarily with the hands. Font notches in bottoms of matrices all line up. When a line of quads is shoved in by the buffer it will generally pick up three or four matrices, only to stop 'getting' them as soon as the vibration of the shifter stops."

Answer.—Turn the font-distinguisher stud nut so as to have the distinguisher out of the way, or neutral. This will prevent interference from that point, if there has been any. Try a number of quad lines and observe how the lifter acts. If it gives no relief, then loosen the lock-nut on the adjusting screw. Turn the screw out several revolutions, then send in a line of the quads that give trouble. When the quads are in the box the lifter will not pick up, owing to the point not going low enough. While the distributor is running, turn in slowly on the adjusting screw until you note the lifter is picking up the matrices, then tighten the lock-nut. After the matrices are run through several times, turn the font distinguisher up to place and try the same lines again. If trouble again arises, examine the distinguisher and see if it is not bent a trifle.



LEARNING THE TRADE.

Illustration by John T. Nolf, Printer.

Stay thy wandering eye
And gaze upon
My story.
Through devious ways I tread the path
That others have before me.
Who and what are they?
Go to — ask me not.

The imprisoned sunshine
Of a million years
I bring in a bucket,
To change the atmosphere
For chilly fingers.
And there lingers
On mine ears

Strident calls from various voices
For service multitudinous,
Whereby I learn
The art preservative of all arts
Has its inception
In learning to do and to obey.
But say — Ain't it punk?



COST AND METHOD

BY BERNARD DANIELS.

Ink—A Warning.

The printing-ink manufacturers are sending out notices regarding the scarcity of dyes for making colored ink and the necessity of increase in price of many grades, warning printers to be careful in their estimating, and you will do well to heed them by always asking for prices before figuring on any job requiring more than a pound or so of colored ink.

But there is another side to this scarcity of coloring-matter that affects the printer quite seriously, and that is the fact that in their struggles to supply the printer with the colors he wants, the inkmakers have been compelled to change their usual formulæ and substitute other basic colors and dyes, and the result is that the finished ink varies greatly in covering power—the amount of surface it will print per pound—from the one you previously used.

This is an important matter, and in one instance that came to our notice made a difference of ten per cent in the quantity of ink required for the job. Just a little matter of \$22.50 cut off profits that were already too lean, that is all.

And the blame can hardly be placed on the inkmaker, who did his best. The printer did not ask, and did not try it out before making a final figure.

Take the warning to heart and keep close to your inkman in these trying times.

An Extreme Case.

A couple of years ago a certain printer who had a well-equipped, moderate-sized plant was solicited to join a Franklin Club in the city in which he lived, but he replied: "I know as much about printing as any one in your club and do not need assistance in estimating or cost-keeping. I can size up any job of printing and price it correctly without all this nonsensical figuring, and I know how long it ought to take to do the work, and the men are not going to put anything over on me."

After two years or less of a career as a menace to the trade, this printer who could make prices by instinct, and knew it all, was sold out by the sheriff after having made an assignment and offering 30 cents on the dollar. The actual return to the creditors was twenty-three per cent.

Of course he has many excuses and reasons for the result; but this remark from one of his workmen is suggestive, to say the least: "He always marked each job with the time he expected it to be set in and we always did it in that time on the jacket. We had no cost system and it was easy and made the boss happy."

Here is food for profound study for any other printer with the same ideas. Where are you heading?

A cost system is a chart and compass to the printer or any other manufacturer, and to attempt to do without it is as much flying in the face of Providence as going to sea without those necessities of navigation. Without them you

dare not go out of the creeks and little rivers, and even there you are not safe on a stormy day.

See that your cost system is working right now. You won't have time when trouble and anxiety come. In good times the plant will get away from you, and in hard times it will get away with you.

Time versus Money.

The estimator who desires to become accurate and trustworthy should learn to think in units of average time, rather than in dollars and cents.

He should practice mentally dissecting his jobs into basic units of production and thinking of them as averaging so many per hour or so many hours each.

There is a good, logical reason for this. The average time of production is a comparatively fixed value in any locality—we had almost said anywhere—while the hour-cost and consequent dollar value may and does change from time to time, and usually with an upward tendency.

Men work about as quickly or as slowly now as they did seven years ago when the cost system was worked out; presses make just as many revolutions per productive hour; but during that seven years the hour-cost in the composing-room has increased about fifty per cent through changes of working conditions and increased wage scales.

The estimator who has acquired the habit of thinking in hours can estimate with just as much ease in any place or at any time, and all he needs is a scale of hour-costs to multiply by for his final figures. And he can save some of that drudgery by making a sort of multiplication table of the hour-rates he is using and simply referring to it and copying the figures when he has determined on the right number of hours.

The Office Pay-Roll.

"What percentage of the total business is correct for the office pay-roll?" is the inquiry from an eastern printer who is striving to bring his overhead expenses into a closer relation with his mechanical charges. He thinks that this particular item should be definitely expressed by a percentage.

Unfortunately, no one has yet gone into the matter so deeply as to split up the overhead into such minute items and give them a definite value; in fact, we hardly see how it would be profitable to do so.

The Standard cost system shows that the proportion of overhead to total department cost varies in different plants, so that while in one it is fifty per cent, in another plant, equally well managed and just as prosperous, it is about seventy per cent, according to whether salesmen are employed, and how many, and whether the shop handles mainly large or small jobs. Such a proportion to cost can be ascertained because we keep records of cost; but it would be exceedingly difficult to say what proportion those same figures

were of the total business billed as a general proposition because all printers do not add the same percentage for profit.

The office salaries, or pay-roll, are only one item of the overhead, and in many plants amount to about one-half of the total overhead, including the stockroom. Yet in one well-managed plant which is making money this item of office salaries is equal to seventy per cent of the total overhead, which is, as a whole, equal to ninety per cent of the department costs.

The printer with three or four salesmen who bring in many small orders may be doing a very profitable business and pay his salesmen salaries which average up to ten or fifteen per cent of the total business, while another who handles only large editions of cheaper work can only afford to pay half as much for this item.

Any printer using the Standard cost system can easily separate this item and find its relation to the whole, either as a proportion or a percentage, but there can be no fixed percentage that will apply to all. The only way to keep it right is to look carefully into the cost-system returns and use judgment in regard to the amount of salaries earned by salesmen and other office help. The salesman or office man who brings the most profit is the most valuable, even if his total billing is not as great as some others.

A Present to the Customer.

Of course that is not what the printer who wrote the letter below intended; but what he really did was to make the customer a present of the greater part of his profit on the job:

We enclose herewith sample of job we have just finished, and would be greatly indebted to you if you would figure same over and let us know what the price ought to be. Following are the specifications: 10,000 copies. Stock, 25 by 40, 60-pound, at 7½ cents per pound. We set this once, ran both sides on, work and turn, and hand-folded. We quoted a price of \$80 on this, which our customer seemed to think was too much, but let us proceed with the work with the understanding that we would make the price better if we could when we got our costs on the job. When completed, and we had the cost sheets figured up, we found we had a cost of \$81.18.

This job was 10,000 booklets, twelve pages, no cover, printed in brown ink on brown antique paper; bound saddle-wired, two stitches, and trimmed to 3¼ by 6 inches. It figures out as follows:

Stock:	
3 7-20 reams 25 by 40, 60-pound, at 7½ cents.....	\$15.57
Handling stock, 10 per cent.....	1.56
Cutting stock before printing, ½ hour, at \$1.....	.50
Composition:	
11 hours, at \$1.20.....	13.20
Lock-up, 1 form of 12 pages, sheet 13 by 24, 1½ hours, at \$1.20.....	1.80
Make-ready:	
1 form, sheet 13 by 24, colored ink, 2½ hours, at \$1.25.....	3.13
Press Run:	
10,000 impressions, 10 hours, at \$1.25.....	12.50
Ink, 3 pounds brown, at \$1.....	3.00
Bindery:	
Cutting after printing, ½ hour.....	.50
Folding 3 folds, wire-stitching and trimming, at \$2.10 per 1,000.....	21.00
Delivery and packing.....	1.75
Total cost.....	\$74.51
Add for profit 25 per cent.....	18.63
Selling price.....	\$93.14

Our correspondent seems to have had a little higher cost than we have estimated, which may be due to the fact that he worked from manuscript copy, while we have figured from reprint. This would add \$4 or \$5 to the cost.

The price of this job should have been at least \$90, even in the face of close competition, and \$95 would have been

nearer right, with a still higher rate if from manuscript. The \$80 price was entirely too close to be conducive to good business health.

Estimating the Cost.

Nearly all estimators in printing-plants have acquired the habit of estimating each operation required to produce a job in terms of the selling price, and most frequently in terms of the prices that they think they can get for the work, or rather that portion of it. Then when the total is obtained they find it greater than they think the customer will pay, and cut off more or less to make it fit.

This is all wrong. Such an estimate has no value either as a guide to price-making or as a memorandum for the productive departments to show what has been figured on and what is expected.

An estimate should show just exactly what is the probable actual cost of producing the work in your shop or in an average shop, giving the kind of work figured on and the average cost of that kind of work in the quantities used for the particular job. The job should be so thoroughly analyzed that every operation will be considered and the cost provided for, and then when the total cost shall have been obtained you will know that to it you must add a profit and will be able to decide just how much.

Many printers' organizations have been in the habit of recommending their members to figure at selling-prices, because the members of the organizations are so suspicious of each other that they are afraid to say anything about cost and profit for fear that some one of the members will not add sufficient profit to keep prices at a fair average. The result of this has been to cause all printers' organizations to publish price-lists that are much too low for general use and fit only for the emergency occasions when a specially low price would be justified.

If all estimates were figured out at the average hour-cost and the average hour production, all would be correct judgments of the cost of manufacturing the work. Then if to each of these records of probable cost a reasonable profit were added — such a profit as is generally considered correct in other retail businesses — there would be less complaint about the narrow margins of profit in the printing business and more of the same spirit of progress that is found in other trades.

Try this method of figuring at cost and adding the proper margin for selling and profit and you will never want to go back to the old method of estimating. But to be a success the estimate must be made at average cost for each operation, and not your personal guess that we can make that form ready in so many hours, or that we will get so many an hour on this run, or that as this is easy copy the keyboard operator will set four thousand an hour.

Naturally you will need a cost system in order to learn what the average cost is, but then any printing-plant that deserves to continue to exist will want a cost system to show that it is getting as good as the average. If you have no cost system, start one at once, and while you are waiting for it to secure your average, use that of the local organization or the national organization as your guide — and do not imagine that you are so everlastingly smart that you can beat the average enough to make any differences in your prices, for you can not, any more than you can old Time and Death.

How much profit? Well, under ordinary conditions of trade add one-third to your cost to get the selling price, and in cases where there is a large measure of service in the proposition, do not hesitate to add one-half. Too much? Stop and think again. You are acting as retail salesman

and promoter to your manufacturing department, and the two essential services should be separated. Your office or sales department should buy from your factory the work it turns out at a figure that will afford a profit in running it, just as any retailer buys his goods from the manufacturer; then your sales department should be a self-supporting institution, just as any other retail establishment, and should show a profit on its own transactions at the end of the year. Read this last paragraph over again and try to mentally apply it to your own business. You are both manufacturer and retailer, and are entitled to a profit in each activity, and each one of your orders is a special. Your friend, the merchant tailor, realizes this and you do not kick at his position, but if you did he would tell you to go to the retail store where the stock goods were sold.

If every printer were to estimate at cost and sell at a decent profit, it would not be long before the business would be respected in proportion to its position in the necessities of modern civilization and progress, and printers would be recognized as legitimate business men by the mercantile agencies and banks.

Begin at once to estimate with cost prices and see what a surprise there is waiting for you right around the corner.

Theoretical versus Actual Cost.

Owners and managers of printing-plants often wonder why there is such a difference between figures made by their estimators and the actual cost of production when the order goes through the shop. The amount of variation in different shops and on various jobs fluctuates, but always seems most unexplainably large. The estimator blames the workroom force, and they blame the estimator. He says the job ought to have been done in the number of hours and for the price he has put down in the estimate. They claim that he does not know what he is talking about and is not treating the shop fairly.

The real facts are that the estimator is figuring on a theoretical basis, and his employers know it, and neither has real confidence in the figures; and when hard pressed by competition or by a persistent customer waiting to place the order, they shade the price, consoling themselves with various excuses and resolutions to push it through and make up the difference.

The shop, on the other hand, is faced by its actual cost, which may have been increased by niggardliness on the part of the owner in supplying sufficient facilities of the right kind or by mismanagement of the administrative heads of departments.

The estimator is working on a theoretical basis unless he has the factory records constantly before him; while the shop, having only actual records to go by, despises all theory. Both are wrong.

The estimator should only use his theoretical costs to check up the actual reported costs from the works and to call attention of the management to existing excesses of actual costs over what they should be. He should figure his estimates at actual cost and actual rates of production, thus ascertaining the probable actual cost of the work in that shop, and should then make a selling price that will be just to the customer and to the house. Not always a flat percentage on cost, nor the theoretical value of the job. Market conditions must be considered and the fact kept in mind that the customer is entitled to pay a fair profit on the cost of producing his work in a plant with average good management and average up-to-date equipment, but should not be taxed for the inefficiency of your plant or mine, for its failure to have proper ordinary equipment.

On the other hand, the customer is not entitled to all the benefit of special equipment and methods which considerably reduce actual cost.

Cost studied on this basis, and by constant comparison of the actual and the theoretical, will gradually approach theoretical basis and the plant theoretical efficiency. It will not come suddenly, but it will surely come if continuously and consistently worked for.

Merely cutting actual figures to fit theoretical costs will only mean actual loss. The study of reasons and causes must be taken into account when you attempt to adjust the difference between theoretical estimates and actual costs.

Cutting Stock.

One item that many estimators seem to forget entirely, or to greatly undervalue, is the cutting and trimming of the paper or cardboard upon which the job is printed.

So far as cards are concerned, there might be an excuse in large centers where they are usually ordered from the supply house at a list that covers cutting, but that excuse does not exist in regard to paper.

Unless a job is printed on a full sheet as received from the paper-house, the stock must be cut into two or more portions and trimmed, the usual quantity for each cut being the ream of paper, or hundred sheets of card, where a ream or more of paper or a hundred or more sheets of board are used.

To set the gage on the machine and cut a ream of paper in half will average about six minutes, and to trim the edge to get exact size, or remove one half and insert the other and cut to same gage, requires about eight minutes. That is to say, a man and machine would average about ten small jobs of one cut in an hour, or seven if trimmed. If the stock was to be quartered and trimmed, that would require at least three cuts, or possibly four, depending on the size of the sheet. This would require from fifteen to twenty-two minutes.

The records of those plants using a correct cost system show that a cutting-machine and operator cost from 95 cents to \$1.10 per hour, with a large majority averaging \$1. This being a proved fact and not a theory, it must be evident that the average halve-and-trim job costs 12 cents, and that the single cut without trim will cost about 10 cents, while cutting four out and trim will run from 25 to 40 cents, according to size. This applies to all jobs of from 250 to 2,000 copies, cutting out of one ream of stock or less.

Where there are larger quantities and several cuts may be made at one setting of the gage, the additional reams or lifts will cost one-sixth to one-fourth as much as the first, according to size. That is, if one ream costs 30 cents to cut it into four pieces and trim, the second and additional reams will cost from 5 to 8 cents each.

The above applies to fresh stock that does not need special joggling. When figuring on the cutting of printed sheets, more will have to be allowed to cover cost of joggling, according to quality and stiffness of the paper. Where there is a large number of printed sheets to be cut it will pay to put an extra man to help the cutter, or in case of small work, a girl. This will add to the hour-price of the work the man's cost or the girl's cost, making the machine with extra helper (man) cost \$1.75 to \$1.85 per hour, or with the girl \$1.40 to \$1.50.

For the best results, cardboard should be cut on a rotary or shear cutter, and when necessity requires that it shall be done on the guillotine, allowance should be made for a finishing trim, as the section of stock outside the knife will have a rough or feathery edge. In very cheap work it is

sometimes considered sufficient to brush the rough edges to remove the "feathers."

It takes about as long to cut a hundred sheets of card as it does a ream of writing-paper giving the same number of cuts.

Here is a little table that will assist the estimator in figuring on cutting new stock—add one-half for printed stock to cover jogging.

	ONE CUT.		EACH ADDITIONAL CUT, SAME SHEET.	
	First Lift.	Additional Lift, Same Gage.	First Lift.	Additional Lift, Same Gage.
Sheet up to 20 by 25.....	\$0.12	\$0.03	\$0.08	\$0.03
Larger sheets20	.04	.13	.04

These figures are for cost in cents, and profit must be added in using them unless you are in the habit of figuring at cost and adding profit to the total.

A lift is the usual amount at one cut; a ream of ordinary weight writing or book paper, a hundred sheets of cardboard or heavy-weight covers; a half-ream or less of bulky covers.

Trimming to same gage after cutting a little short of one-half counts as an additional lift. Where two or more piles are cut at once it counts as a larger sheet for one cut.

Records of Production.

Every print-shop should keep accurate records of production and frequently collate and average them according to the character of the work, using the Standard price-list classification as far as possible. Such records, when averaged, are a valuable guide to the manager in handling the plant efficiently, and to the estimator in making estimates that will hold when the work is done. They also form a basis of comparison with standard practice, as shown in the published average of the national organization.

Considerable damage has been done to the profit of the printing business by indiscriminate publishing of individual records of speed in the past, either as a boast of the speed idiot or from mercenary motives by the makers of certain machines. Every one of these records might be true under the conditions at the time; but none of them is of any use as a guide in actual practice in ordinary plants.

This is also true of many of the collective records of price and production published from time to time; so that the United Typothetæ and Franklin Clubs of America has expressed its disapproval of such publication unless carefully averaged and tested first.

Such averaged records appear in the Standard price-list and several other lists published by the larger organizations, and these should be used as a guide in checking up your monthly and annual records. But before you can use them your records must be classified in the same manner. You can not say that your pressroom is averaging 1,100 impressions per productive hour and have it mean anything or be of any help to your fellow printers if you have simply averaged sheets of all sizes and work of all kinds.

It is not much trouble to keep these separate records in one plant, but if you are not prepared to take this trouble, for goodness sake don't boast of your production record, which may be on a class of work entirely different from that which the other fellow is doing and may mislead him to his detriment.

In all cases where you have actually beaten the average,

look up some other job where you have failed to reach it and pair them off and see if at the end of the term you have not a number of below-the-average jobs without a pair-off. If you have not, consider yourself lucky and watch the future.

Printer Who Did It Was Right.

Many printers have a mania for quoting on every job offered them without stopping to consider that their plants may not be properly equipped to produce the work in such a way as to give the customer service at the right price. And the right price does not mean some freak price that some one has quoted through mistake, but a price that allows equitable rates for the production of the work under modern and efficient conditions. This would keep ordinary plants from attempting to make prices on specialties without consulting the specialist and securing his coöperation.

The recent fad for poster stamps has brought out some very amusing instances of such estimating, and the following one may prove instructive to our readers, while giving a slight idea how the figures submitted must strike the advertising managers and buyers.

The letter below is from the advertising manager of a concern using a very large amount of printing in a national campaign:

May we ask you to give us your estimate of what 20,000 sheets of poster stamps like the enclosed ought to cost? Two sets of color plates would be furnished to the printer. These plates are all mounted on one block and all sixteen stamps are printed at once. This job was actually turned out at a cost of \$175. One printer in New York estimated \$97 for the work, and another in a Middle Western city estimated \$220 for the same job.

The wide variance in the estimate of \$97 and the one of \$220 prompts this inquiry for expert opinion as to what is a fair price for 20,000 sheets.

The size of the sheet for the sixteen stamps was 8¼ by 11 inches, and the stamps were printed in three colors, the style of engraving being flat zincs and not half-tone.

This figures out as follows, allowing for the condition that the plant is used to handling colorwork and is possessed of a rotary perforator or able to get the work done near by:

Composition:	
None. Plates supplied blocked in sets of sixteen.	
Handling plates, packing and unpacking, 1 hour, at \$1.20.....	\$ 1.20
Lock-up:	
3 forms of 2 pages each, 1 hour, at \$1.20.....	1.20
Make-ready:	
3 forms, 11 by 17 inches, 7 hours, at \$1.....	7.00
Press Run:	
30,000 impressions, 44 hours, at \$1.....	44.00
Ink:	
20 pounds, at 80 cents.....	16.00
Stock:	
10½ reams gummed paper, 20 by 25, at \$4 per ream.....	42.00
Handling stock, 10 per cent.....	4.20
Cutting stock before printing, 1 hour.....	1.00
Perforating:	
Setting two patterns on rotary machine and running 10,000 sheets through twice, 15 hours, at \$1.10.....	16.50
Cutting after perforating, 1 hour.....	1.00
Packing and delivery.....	3.00
Total cost	\$137.10
Add for profit 25 per cent.....	34.27
Selling price	\$171.97

This shows that the printer who did the job got the right price for it, and the prices quoted by the others forcibly illustrate the fact that the printer who is not equipped for the job should, for his own sake and that of the trade, refuse to quote. The high man in this case not only made himself, but printers as a class, look ridiculous in the eyes of the buyer.

It is hard to understand how the low bidder expected to come out whole at \$97, when the net cost of the stock and the ink was \$58, and the job required 30,000 impressions on the press and 20,000 running for perforating.

It is possible that the high man figured on perforating on a regular single-cut pin perforator, making thirteen cuts to the double sheet.

This job was actually done on the rotary perforator with two runs for the thirty-two stamps on the double sheet.

Real Co-operation the One Method.

The study of human nature and history proves that the growth of civilization and the progress of humanity are due to coöperation between individuals and communities, and a close study of the conditions responsible for the present carnage in Europe will show that it is the result of lack of coöperation between nations for the elimination of personal greed and ambition and the betterment of conditions between peoples by education and justice.

Without doubt, coöperation is the best, if not the only, means of bettering the condition of ignorant and wilful warfare between printers which finds its counterpart on the battle-fields and which is disguised under the more gentle name of competition.

True competition is emulation to deliver better workmanship and better service, not deliberate attempt to reduce the quality and service to the minimum that will pass as a receivable delivery in order to cut the price below the other fellow. This method of reducing cost is not a legitimate one and is one that few printers are willing to acknowledge that they use, yet every day we see evidences of it and are asked for a remedy.

That there is no reason for it those who use it are not willing to admit, and the excuses they make when cornered are most pitiful to listen to from full-grown men. This kind of competition — this guerilla warfare — is absolutely inexcusable and unnecessary in any business, and more particularly in the printing business, which is supposed to be the one business that attracts the educated and more brainy man.

Did I hear some one say: "The other fellow does it and we must to hold our trade. It can not be helped!" Poor fellow, I pity him for his narrow view of life. Naturally he can not help it alone, but by real coöperation with his fellows in the same city or district, and through the national organization with his fellows all over the country, he can create the right idea regarding competition and bring about a complete reform in the trade.

It is on this basis of coöperation that the various printers' organizations have accomplished the work for the uplift of the business that has thus far been achieved, and started the work that will bear great fruit in the future. Without coöperation such a grand effort as they have put forth would have been impossible. If every printer who feels that competition is not just what it should be and that trade conditions ought to be improved, would do his little part by joining the local organization of printers and in seeing that his local organization was a part and parcel of the national organization; if he would do his little part by taking an active interest in the working of the organizations and act and talk coöperation every day, it would be possible to so extend the work of educating printers in cost-finding, correct estimating, trade ethics and the true principles of competition, that it would not be long before the printing business would be what it should — the leader of all businesses in the character and reputation of its members and the rating of its firms, as well as high up on

the lists as a profit-maker, instead of the sneer and by-word of the buyer who knows that he can twist the ordinary printer around his thumb and get him to fall in price and wrangle with his fellow tradesmen to the profit of the buyer. But it will take true coöperation and persistency in it until the work is accomplished, not a little now and a long rest; a spasm of intense effort and an interval of doing nothing.

Are you doing your share of this work? Are you a member of the local organization of printers and the national organization? Do you actively help in the work of educating your competitor? If not, get in line at once. Do not make the excuse that the organization in your locality does things of which you do not approve, or that some of its members do not live up to the spirit and letter of the rules. Do you heartily approve of every move that your church makes, or your lodge; and are you finding that every member of those bodies lives up to the letter and spirit of the creed you profess and the rules of your church and the tenets of your lodge?

Perfection is not for humanity. You are far from perfect in the eyes of your competitors; but they will work with you and you can work with them for the education of them and yourself.

Get the spirit of real coöperation; bury the warlike spirit; and go to the organization and ask: "What can I do to help the good work?" And when you have found out, do it. Do whatever they ask willingly and cheerfully, and with a vim, and you will be surprised to find what a power for good that little organization that you once despised will become. And you will be surprised at the personal benefit that you will get from doing the work. It never fails that true coöperation brings personal betterments.



Tannenberg.

From a wood-engraving by Bruno Heroux in the calendar, "Kunst und Leben," published by Fritz Heyder, Berlin.

Written for THE INLAND PRINTER.

DEVELOPING INFLUENCES—HENRY F. BECHMAN.

BY C. B. S.



HE progress of a nation is marked by the ability of its people to acquire and use pre-ordained laws, and the progress of the art of printing and all art is but a few steps behind the progress of the creative and understanding minds conceiving and developing new applications of universal law. The development of the printing-press is worked into the development of men, and the paths of experience over which these men traveled are, as a rule, shown in the realization of their conceptions.

Among the living developers of the printing-press, Henry F. Bechman, of the Duplex Printing Press Company, Battle Creek, Michigan, holds an honored place. He is an inventor who has made a mark in the history of the printing-press. The presses he has built during the past thirty years are printing newspapers in every part of the world. He commenced his acquaintance with printing machinery at the age of twelve, in Muscatine, Iowa, in which town he was born, of German parentage, in 1858. He was first apprenticed to the Joseph Kleinfelder Foundry & Machinery Company, and later with Huke, Spencer & Ostrander, manufacturers of electrotype, stereotype and typesetting machinery. He remained with them until 1880, when he became connected with the George E. Lloyd Company, manufacturer of electrotype and stereotype machinery and rebuilder of printing-machines. His experience has been very wide, for he went subsequently, in 1884, to the Shniedewend & Lee Company, of Chicago, western agent for the Campbell Printing Press Company. In 1891 he joined the staff of the Goss Printing Press Company as superintendent of the machine-shops, and built rotary machines. His last change took place in 1892, when he engaged with the Duplex Printing Press Company, of Battle Creek, Michigan, to superintend the building of that company's famous presses.

The many inventions which he has made in the flat-bed web perfecting and rotary stereotype presses have

contributed not a little to the great success of the Duplex presses throughout the world. He invented that stupendous miracle—though perhaps we have lost our sense of the miraculous through familiarity with such wonders—a printing-machine capable of printing 30,000 thirty-two-page or 60,000 sixteen-page newspapers per hour from a thirty-two-page press with thirty-two plates, delivering them in book fold to the packer box, counted and ready to mail.

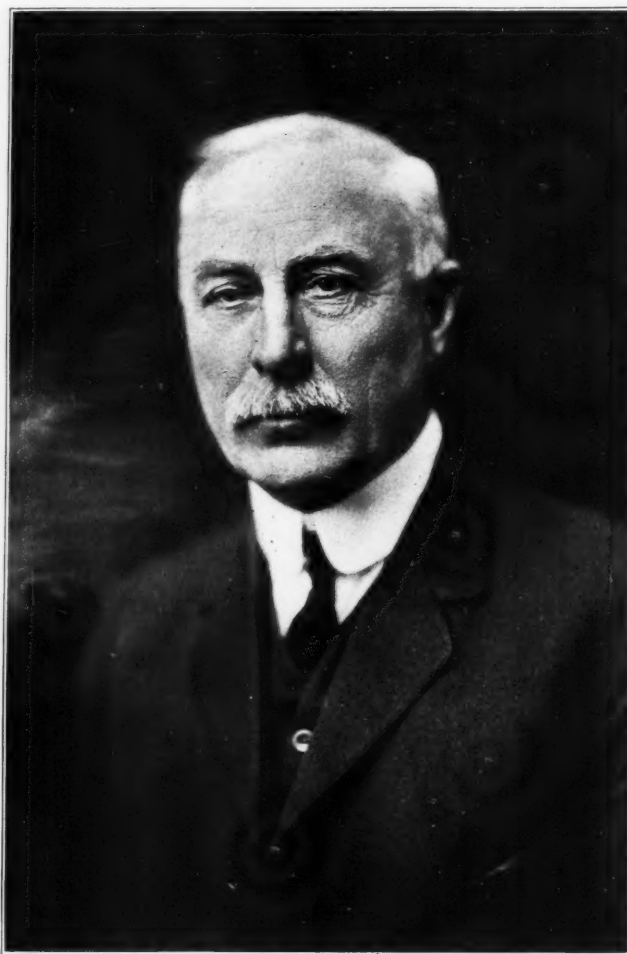
The low-down constructed type of rotary press is Mr. Bechman's invention. His idea is to bring about efficiency and reduce the time and cost of newspaper printing, to protect labor against avoidable accident, and to save unnecessary exertion on the part of the middle-aged man whose experience is valuable to his employer, but whose physical being is such that he does not care to climb the steps of the high-up constructed printing-presses to do his work properly.

Mr. Bechman is a director in the Battle Creek City Bank, president of the American Motor Company, president of the Fair Home Real Estate Company, and a director in the Fair Home Building Company, and he has many other interests in Battle Creek, Michigan.

The modern newspaper press is a long step in advance of the old steam-driven press, but it is interesting in this connection to note the difficulties under which the first steam press was introduced.

In 1804 a compositor in the employ of the *London Times*, Thomas Martyn by name, succeeded in making a model of a self-acting machine for running the press, and the proprietor, John Walter, furnished him funds to continue his work. So bitter was the hostility of the pressmen to any

plan that might decrease their possibilities of employment that Martyn, in fear of his life, had to abandon his work. In 1814 Walter consented to a trial of a machine invented by Friedrich König. The machine was installed in another building, and on the eighteenth day of November the issue was printed thereon, the workmen being kept ignorant of the fact until the issue was off press. Eleven hundred impressions an hour was the rate at which the issue was printed. Remarkable? Yes, indeed, when they had been accustomed to from 300 to 400. But when we consider the development since that time, we may well ask, "What next?"



Henry F. Bechman.

Written for THE INLAND PRINTER.

**ALONZO ALLISON, EDITOR AND PUBLISHER
"BROWN COUNTY DEMOCRAT."**

BY ALBERT G. BRENTON.



JN Nashville, the county-seat of Brown County, Indiana, lives a figure unique in newspaperdom of the State. The man is Alonzo Allison, editor and publisher of the *Brown County Democrat*, an eight-page weekly with a healthy circulation of 1,800. His claim to fame is fourfold: First, his publication is the only county-seat paper in the State still printed on a Washington hand press. Second, he is believed to be the youngest veteran of the Civil War and the oldest printer in point of service in Indiana.

Probably no duplication of Allison or his print-shop could exist in another part of Indiana, and it would be disappointing to one who knows Brown County or Nashville to have a printery of any other sort there. Brown county is Indiana's Switzerland. Only a few years ago the first railroad crossed its boundaries. As late as the past autumn, steps were taken to establish the first electric-light plant within its confines. It is famous for its apples and scenery, noted as the inspiration of much of "Abe Martin's" quaint philosophy, and is a mecca for artists and tourists. Just a few years ago the center of population of the United States was located on one of its hills.

And one of the "big men" in Brown County is Mr. Allison; hence it is not surprising that he is waxing fat in purse and person, owns one of the finest homes in the county, and refuses to let the burdens of newspaper life



Press Day on the "Brown County Democrat."

Half-tone reproduction of three-color print from wood-block engraving by Gustave Baumann. In making the picture a separate block was carved for each color.

Third, his father was a printer before him and he has an uncle, four brothers, three sisters, four cousins, five sons and two granddaughters who are working at the case. Fourth, he is said to hold the state record for fast composition, setting 2,250 ems, eight-point, in an hour on a sheriff's bill.

Surely a character of some distinction in printerdom! Little wonder that beaten paths are made to his door or that his quaint print-shop should be made the subject of an appropriate wood-block picture in three tones by Gustave Baumann, a noted young German artist.

Baumann's engraving, entitled "Press Day," is shown herewith. It gives the artist's impression of the *Democrat* office in the midst of edition-day activities. Alonzo Allison is shown performing the functions of the mailing force, while his sons, T. H. and C. A. Allison, are operating the "muscle developer."

Considering Mr. Allison's claim to fame, it would seem that a reproduction of his print-shop in any other medium than that chosen by Baumann would grate on artistic sensibilities. The whole atmosphere of the subject is rare with a spirit of antiquity that indeed is refreshing in contrast to linotypes, offset presses, modern high-speed efficiency, and the like.

mar his genial countenance with crows' feet, or give him a frown. Allison is sixty-four years of age and has been in the printing business for fifty-seven years, having set his first type when seven years old. He has been in active newspaper work continuously since his beginning, with the exception of eighteen months spent in the Union army in the Civil War. His printing-office is the only one in Brown County, although his father at one time successfully operated a Republican paper in competition.

At the age of twelve, Allison and his mother went to Nashville, Tennessee, to visit his father, who was quartermaster of the Seventeenth Indiana regiment, then in camp at Nashville. Allison, though only twelve years old, begged so hard to remain with the regiment that his father and mother consented, and the lad donned a soldier's uniform, the legs of the trousers being cut off and the coat made to fit him.

He spent eighteen months in the army, much of the time being under heavy fire and in the thick of important battles. At the close of the war he went with his father to Columbus, Indiana, where they published the *Dollar Weekly Union*. In the fall of 1870 the Allisons went to Nashville, Brown County, and established the *Jacksonian*.

In December, 1884, Alonzo Allison purchased the *Brown*

County Democrat. For lack of means he was compelled to do all the work himself, and for several years he got the copy, set the type, made up the paper, rolled the forms and pulled the lever on a Washington hand press, which he uses in printing the *Democrat* to-day. Allison calls his press his "muscle developer."

Although he is near the three-score-and-ten limit, Allison is still "some speed artist" at the case, sticking up 1,500 ems an hour. He holds a record of setting 2,250 ems, eight-point, in an hour on a sheriff's bill. When he was employed in an office at Columbus at one time his employer wanted to pay him by the thousand ems. The first week Allison made \$39.50. The next week the arrangement was changed.

At one time when Allison's father became a candidate for joint representative from Brown and Monroe counties, Allison opposed him because he was a Republican. Allison and his father had many political tilts through the *Democrat* in the elder Allison's candidacy, and the elder man's majority was only eighteen in the two counties.

In addition to Allison's father, his uncle, Harvey Allison, of Edinburg, Indiana, and his four brothers and three sisters are printers. Four sons of Harvey Allison are printers. Alonzo's five sons — C. A., of Deland, Florida; George A., J. G., J. E. and T. H., of Nashville, Brown County — are printers. Helen, the fourteen-year-old daughter of James E., and Margaret, the ten-year-old daughter of George A., also are working at the case.

Allison has published the *Brown County Democrat* for thirty-one years. It is the only printing-office in the county, and although three papers have been started in opposition, none have existed for a year. Allison bought them all out.

Allison was postmaster at Nashville for four years under the Cleveland administration. His home is one of the finest in the county, and during the summer it is the halting place of many visitors. Allison's father died three years ago when eighty-six years old. He worked at the printers' trade until he was eighty-four, setting type without the aid of glasses until he retired.

Allison bears the griefs of his trade lightly. He never troubles trouble and doesn't let it trouble him. He is the oracle of Brown County politics and is one of the most widely known men of his profession in the State.

MR. DOOLEY ON THE PROFANITY OF PRINTERS.

"I don't believe in profanity, Hinnessy—not as a reg'lar thing. But it has its uses an' its place. F'r instance, it is issintial to some thrades. No man can be a printer without swearin'. 'Tis impossible. I mind wanst I wint to a printin'-office where a frind iv mine be th' name iv Donovan held cases, an' I heerd th' foreman say:

"'What gentleman is settin' A thirty?' he says.

"'I am,' says a pale gentleman with black whiskers atin' tobacco in th' rear iv th' room.

"'Thin,' says th' foreman, 'ye blankety-blank blacksmith, get a move on ye. D'ye think this is a annyooal incyclopejee?' he says.

"Ivyrbody swore at ivrybody else. Th' little boys runnin' around with type prattled innocent profanity, an' afther awhile th' iditor come in an' he swore more thin anybody else. But 'twas aisy to see he'd not larned th' thrade iv printer. He swore with th' enthusyasm an' inacc'racy iv an amachoor, though I mus' say he had his good pints. I wisht I cud raymimber what it was he called th' Czar of Rooshya f'r dyin' jus' as th' paper was goin' to press. I cud've often used it since, but it's slipped me mind." — *Printers' Engineer.*

THE PETERSON PROCESS OF PRINTING IN COLORS FROM ONE PLATE.

On page 424 of *THE INLAND PRINTER* for June, 1914, appeared a unique specimen of color-printing from a single half-tone plate, done by the patented process of Victor Peterson, 730 North Franklin street, Chicago. The Multi-color Process Company was formed to market the process on a royalty system. A royalty scheme is not usually adaptable to the printing-trade, and while much interest was manifested in the process, and many printers contracted for it, the identification of the output of the contractors and the difficulty of collecting the royalties made this plan of realizing a profit negligible.

The process has a distinct place in meeting the requirements of many customers of printers, and gives a very wide range of usefulness in tints and in zinc etchings as well as open half-tones. The specimen on the opposite page shows what may be produced on an ordinary half-tone plate. The printer's customer who requires a touch of color in his catalogue, booklet or circular, but is not prepared to purchase color-plates, can be supplied by this process with an effect that is both effective and tasteful at a minimum cost. Mr. Peterson is prepared to do the work for the trade. His personal skill and experience are at the service of printers at trade prices. The process rights may also be secured under contract rates covering the license to use and the instruction in how to use the process effectively. This offers a resource to printers that they may find very useful at almost any moment, and to employing printers writing under their own letter-heads samples will be sent on request and prices quoted. This is a voluntary contribution to Mr. Peterson's character and skill.

HOW TO CAPTURE THE RUSSIAN MARKET.

Speaking of his recent experiences in Russia before the Pilgrim Publicity Association noon-day luncheon on January 24, Thomas W. Pelham, general counsel for the Gillette Safety Razor Company, said in part:

"The first impression one receives is the vastness of Russia, the magnitude of the still undeveloped market. Russia is in immediate need of goods. Her credit, while low at present, due to her inaccessibility, is really inexhaustible. To-day thousands of tons of freight are tied up. The Government comes first and the merchant has to wait. The bankers, however, will finance them to the limit.

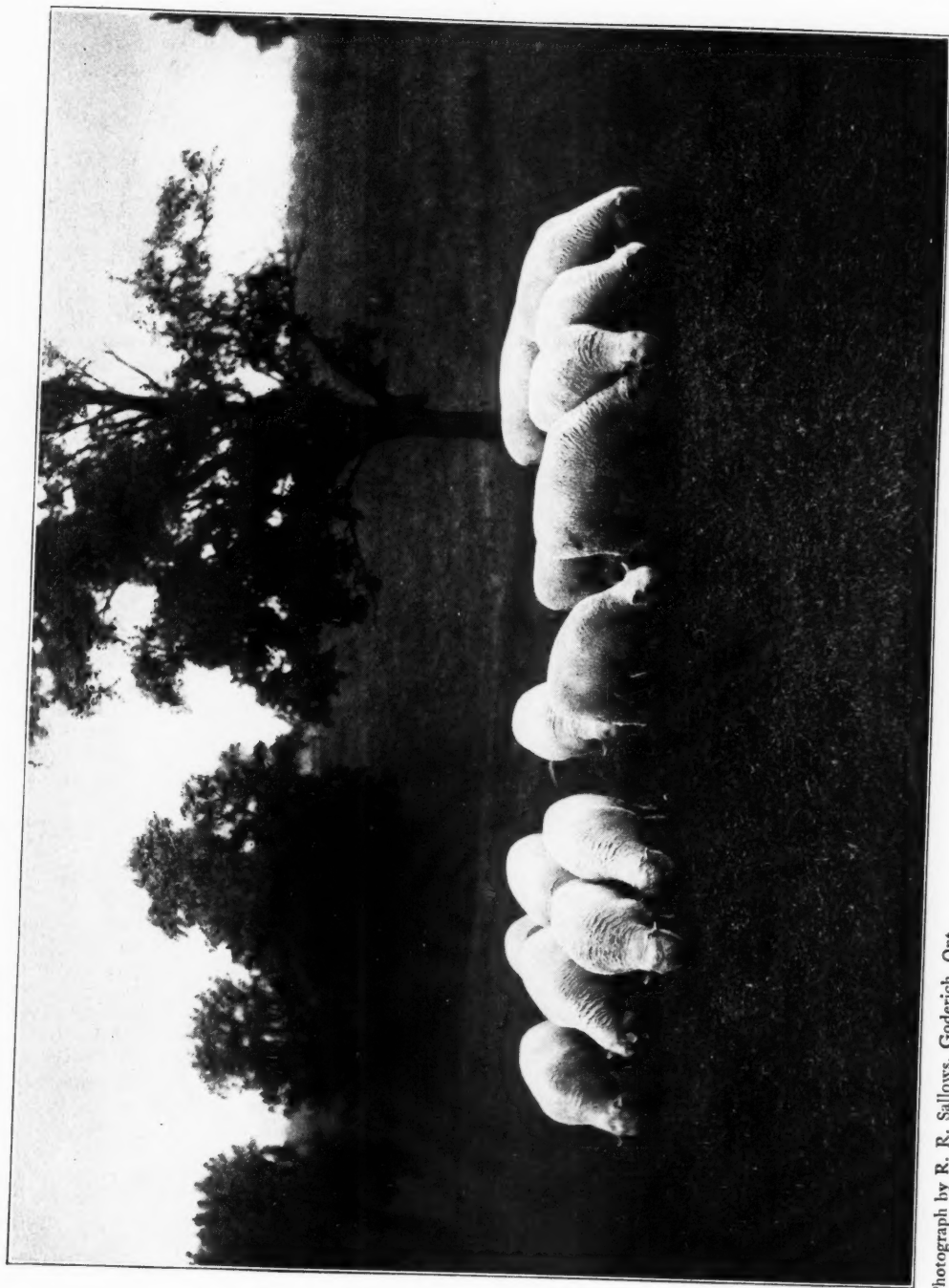
"Prior to the war, the Russian business man was accustomed to the 'laissez-faire' methods. To this the cunning German catered. He extended three or four months' credit; he took care of all the details of transportation; he established his own agent in Russia and literally put his goods on the merchant's shelves, and for this the merchant was willing to pay.

"To-day the feeling is vastly different. Mr. Merchant is awakening, he is more progressive and more liberal; in fact, a more liberal everything is on the way.

"American goods stand in high favor. Russians are looking toward us for increased supplies; their prominent business men say that Germany will never get back her old grip on their trade.

"The Russians want our goods, yet we must do business in their way. We must extend credit, establish agents and distributing centers.

"There is a decided market for American goods without graft and undue red tape. There is even opportunity for American manufacturers to locate in Russia, if we adopt the proper principles and methods."



Photograph by R. R. Sallows, Goderich, Ont.

“PEACE”

PRINTED WITHOUT COLOR PLATES
by the
PETERSON PATENTED MULTICOLOR PROCESS

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The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

"Cutting and Creasing."

In our last issue we inadvertently quoted the price of "Cutting and Creasing," by Margison, at \$1. The price has always been \$1.50.

Hot Embossing.

(1766) "What advantage has hot embossing over the ordinary work done on a platen press?"

Answer.—Where heat is employed the stock seems to conform to the shape of the die with greater regularity and without any tendency to crack. It appears that the fibers of the paper are more pliable where the heat is combined with pressure.

Printing a Half-Tone on Bond-Paper.

(1764) Chester Currie, of Manistique, Michigan, suggests the following method of printing a half-tone plate on linen or bond paper. Procure a tint-block of boxwood or maple the exact size of the half-tone plate, or make a patent or sole leather block to print from. Take the whites of two eggs and beat up until no longer stringy. Allow the froth to subside. Clean the plate and rollers and give a second cleaning with wood alcohol. Apply the albumen to the rollers and allow it to distribute just as if it were ink. The make-ready need be no different than for ordinary tint-block printing. When the work is printed with the egg albumen, you will find the fibers of the stock lie flat, and when the half-tone is printed thereon, with a stiff job-black ink, there is no tendency to pluck the surface or raise any of the fibers. A second impression with the albumen may be necessary on heavy antique or linen paper.

Wear on Plate Edges.

(1765) The following letter relates to our recommendations regarding the wear on edges of a half-tone plate: "I regret to say that your diagnosis of the trouble does not help me very much. Contact between cylinder and bed bearers was tested and found satisfactory. The plate could not have been properly made, in my opinion, as, although the defect looks like a wear, due to improper adjustment, it was apparent from the first. A proof pulled on soft paper showed it very strongly. We had an engraver look at the plate and he pronounced it too shallow, and refused to do anything to it. As to there being no evidence of shallowness, I ran the job off with as little impression and make-ready as possible, finding that it helped the edge to a certain extent."

Answer.—We regret that we are unable to agree with you regarding the cause of the wear on the edges of the plates. We still maintain our opinion regarding the principal cause of the wear. But, so as not to appear positive, we have asked the opinions of a color-plate engraver of experience and two pressmen who have a broad knowledge

of color-plate printing. The engraver who examined the proofs, and did not know what the points of the controversy hinged on, said in effect that the pressman evidently carried too much tympan, or that the press was unable to carry the extreme impression that was necessary to print, without lifting the cylinder from the bearers. One pressman stated that his opinion was that too much packing was carried, and that the cylinder did not hold firmly to the bed during the impression. The other thought there was yielding of the block when the cylinder left the plate, causing sufficient friction to abrade the surface of the fine lines. When the question was asked, "Is there anything to indicate a shallow engraving?" the replies were in the negative. The engraver sought to prove that the plate was not shallow by comparing two parts of the same edge. In one there is wear; in the other part of this same edge there is no evidence of wear. If the plate had a shallow etch the wear would appear more uniform, and would show badly on other edges. One pressman stated that on a similar job he tried to print, the identical trouble arose. He did not allow the plate to become worn. He put a piece of heavy wrapping-paper under the plate and made it above type height, then he took off sufficient of the tympan to lessen the impression and that cured the evil.

Discoloration of Lithographed Cutouts.

(1769) Submits a lithographed cutout printed on antique-finished board. The back of the sheet shows a light-green stain, quite similar to an offset impression of a tint. The novelty manufacturer writes: "We are enclosing a card printed by the offset process, which shows, on the unprinted side, a discoloration. This is not an offset, and did not appear until some time after the job was printed. These cards are held in stock, wrapped in packages of five hundred. Any information you can give us will be very much appreciated."

Answer.—We are of the opinion that the discoloration was absorbed from the printed side with which it had contact rather than from anything in the tint penetrating the stock. We judge that the trouble-making medium was in the tint and not in either the red-orange or black ink. It is quite possible that the chemist in the employ of some ink-house could help you ascertain the real mischief-maker, if you still have a sample of the ink. Otherwise it will be difficult to determine the cause. If you have some of the ink used on the work you could test it by applying a small amount to a piece of the same kind of stock, and when it is dry enough place it in contact with a similar piece of paper under pressure and observe its action. It may be of some value to ascertain from the pressman what reducing medium, if any, was used while running the job. If this can not be ascertained, inquire of the inkmaker what reducing medium was employed. We judge it is the vola-

tile element that escaped after the surface drying of the ink took place. This may have occurred weeks and months after the actual printing took place. Try the color over a vial of concentrate ammonia, and then, if no effect is noted, test in contact with chlorine gas. If this is not available, secure some chlorate of lime and place a small bit on the discolored side and lay away for several hours in a tight box. Of course these tests will be of no value toward correcting the trouble as it now stands, but the reactions that take place, if any, may show the troublesome medium in the ink. We regret that we are unable to state the real cause of your trouble. Doubtless an ink chemist could tell you if he had a sample of the green tint for analysis.

Wear of Plates on Rotary Press.

(1769) An Ohio correspondent writes: "We are desirous of learning the experience of printers in other cities as to the number of impressions which may be normally obtained from electrotypes run in the — presses."

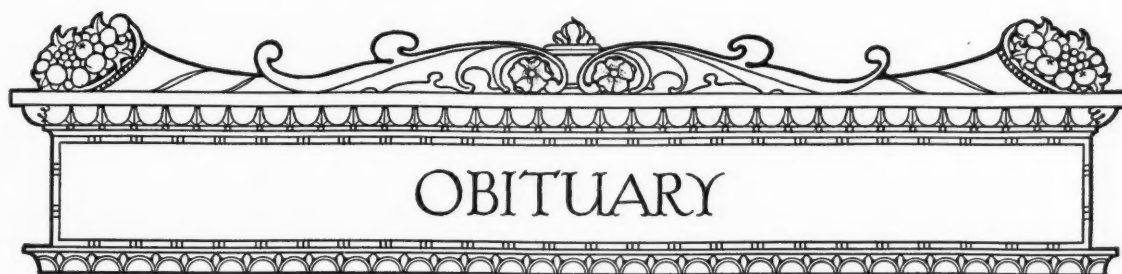
Answer.—This question is difficult, owing to the difficulty of making comparisons. In a general way the following statement can be made which will cover all rotary presses using curved electros. The life of the electros depends mainly on (a) the quality of the electros, and (b) the care exercised by the pressman in handling his machine. In the first case, two elements enter into the work — thickness of plate and thickness of deposit on plate. In the care of the press, the pressman's neglect of precautions bearing on the proper height of tympan, the nature of the tympan and a firm bearing of cylinder bearers. We have heard of electros running as many as 800,000 impressions on a Harris two-color machine without serious deterioration. We have also heard of plates showing badly on edges on less than 30,000 impressions. In the first case the press was handled by a skilful pressman, and the electros were exactly the height of bearers. In the second instance the plates were all right, but the pressman had his cylinder packing built up too high in combination with cylinder bearers that were not in firm contact. This latter combination is the most serious problem and will always cause wear on plates, no matter how good they are. When plates show wear it is always open to suspicion, on all rotary presses, that either the tympan is too high, or there is not firm contact between the bearers of the two cylinders. The cause of wear of electros on flat-bed presses may be traced to the same cause — lack of firm contact between cylinder and bed bearers, which produces friction at the beginning and ending of contact between plate and stock, causing abrasion of plate edges. We would feel safe in stating that, where all conditions are favorable, one should be able to run 250,000 impressions without causing serious wear on the plates. If you are having trouble with plates wearing, a test of bearer contact should be made immediately, while the form in question is on the press. Place a narrow strip of French folio between the bearers of the plate and tympan cylinder, opposite the heaviest part of the form, and see if the strips draw out while the press is standing on the impression. Another test is the amount of packing carried. Normally, the surface of top sheet should be exactly in line with the surface of the cylinder bearers. Usually one sheet of tympan in excess works no harm, as it compensates for the compression of the packing. We are assuming all the while that the plate is of exact thickness. This may not be the case. If the plate is above standard you can scarcely avoid wearing, so it is up to the electrotypist to furnish plates that are precise as regards thickness.

Making Ready on a Gordon Press.

(1770) A Georgia printer writes: "I have long been a reader of THE INLAND PRINTER, and profit monthly by the valuable articles it contains. I want to ask you some questions regarding the Chandler & Price platen press. To begin with, I want to explain that I am not a pressman, but have been doing jobs in country shops for about ten years. In the office where I am employed we have no pressman, so I will value your instructions. I want to ask you to explain in terms easily understood, as I am not familiar with conventional terms in the large shops, how to make a job ready on a Chandler & Price platen press. For instance, I have a page of small advertisements for a small magazine we publish, the page being 26½ by 42 ems pica, and all the small advertisements bordered with linotype border; some of the corners and an occasional line do not come out as they should. I have seen pressmen make some kind of a 'map' and use what they call a 'draw sheet,' but I do not understand the method at all. What is the best method of procedure in leveling the platen? Please tell me how many sheets of paper should be used on the platen, and explain the use of 'tympan board,' whether it should be used next to the type or under sheets of softer paper. The above questions have long been a problem with me. Of course, I understand setting galleys, but am really a linotype operator trying to better the presswork here in our shop. We do not do any presswork, except publish a weekly paper on an old rattle-trap of a cylinder, but do considerable job printing on 8 by 12 and 10 by 15 Gordons."

Answer.—(1) The sheet which looks like a map is usually called a "mark-out sheet." The various marks indicate where the pressman finds a low place in the print, and the rings and other odd-shaped designs are to be pasted up, usually with tissue-paper. This mark-out sheet will be pasted, or "spotted up," as it is termed, and later pasted in the tympan. It sometimes happens that several of these sheets are required before the job is fully made ready. The draw, or top sheet, as it is sometimes called, is the uppermost sheet of the tympan. It is usually of heavy, smooth manila, although in some jobs it may be print-paper, the same as the balance of the tympan. (2) To level the platen, lock up a large metal letter in the corner of the chase. For example, a sixty-point letter "W." Dress the platen with about six sheets of print-paper and place a sheet of thin pressboard under the print. Pull an impression on a sheet of paper. Observe how the print appears. Adjust impression screws so that all letters print with equal legibility. Unless an extremely heavy form is put on, the screws need not be changed. With heavy forms it will be found necessary, usually, to increase the pressure on the two upper screws. This will mean that after the job is finished you will have to level up the platen again. (3) Usually six sheets of print are sufficient for a tympan. The tympan board — of thin pressboard, brass or tin — is usually combined with the print-paper. In printing from worn type, or where a make-ready is of secondary consideration, no pressboard need be used. Instead, one may use all print-paper. When printing from new type, or on hard paper with fairly good type, the pressboard or metal sheet may be placed just beneath the top sheet. This will make the printing much sharper than on a soft tympan, but requires a much more careful make-ready.

In a recent letter, the printer writes: "I received your instructions for make-ready, and want to state that the work of this office has been improved immensely by the correspondence and your advice. I thank you."



Marcus M. June.

Marcus M. June, vice-president of the June Press, of Syracuse, New York, passed away on Wednesday evening, January 19, at his home, 1135 West Onondaga street, after an illness extending over the past year. He was seventy-one years of age, a veteran of the Civil War, and had been a resident of Syracuse for about thirty years, going to that place from New York city.

James Kirk Anderson.

James Kirk Anderson, well known through his long connection with the paper business of Chicago, passed away at the German Hospital on Monday, February 7. For seventeen years he was connected with the J. W. Butler Paper Company, and last summer he resigned his position with that company to accept one on the forces of the Dwight Brothers Paper Company. Mr. Anderson was born in Broughty Ferry, Scotland, thirty-two years ago. He is survived by his widow and one daughter.

Samuel S. Chamberlain.

Samuel S. Chamberlain, publisher of the *Boston American*, and founder of *Le Matin*, of Paris, passed away at San Francisco, California, on Tuesday, January 25, where he had been visiting. Mr. Chamberlain was the son of a newspaper man and started his career on the *New York World*. Later he became private secretary to James Gordon Bennett. In 1889 he went to work on the *San Francisco Examiner*, and, with the exception of one year, was thereafter continuously employed on Hearst newspapers, acting as organizer and builder during the greater part of the time. He is survived by his widow, a daughter, and one son who is a newspaper publisher in New York.

Edward Smith Boughton.

After an illness of several months, Edward Smith Boughton, editor of the East Hampton (N. Y.) *Star*, passed away at the home of Dr. J. Finlay Bell, in Englewood, New Jersey. During his first years as a publisher and editor, Mr. Boughton was associated with the *Danbury Republican*, the *Thomaston Enterprise* and the *Waterbury American*, all of Connecticut. He was a staunch supporter of organizations formed for civic betterment, and won his way into the hearts of all with whom he came in contact. Of a retiring disposition, he disliked to partake in public controversy, so often the duty of an editor.

John Alexander Hill.

John Alexander Hill, head of the Hill Publishing Company, of New York, passed away on Monday, January 24, at the age of fifty-eight years. He was driving in an automobile from his home in Orange, New Jersey, to his office in New York when death, due to arterial trouble, overtook him. Mr. Hill's early experience was gained in a printing-office and in the cab of a locomotive, and from this beginning he rose to prominence both in this country and in England as a writer and publisher of scientific periodicals

and books. In 1885 he founded the Pueblo (Colo.) *Daily Press*. A number of years later he formed the Hill Publishing Company and began the publication of the *Engineering and Mining Journal*, *Coal Age*, and several other technical magazines.

William R. Lacey.

William R. Lacey, owner and editor of the Caruthersville (Mo.) *Twice-a-Week Democrat*, departed from this life on Friday evening, January 28, after a brief illness. Mr. Lacey was forty-nine years of age, and began his newspaper career about thirty years ago on the Shreveport (La.) *Times*. In the fall of 1900 he went to Caruthersville, and since that time has owned and edited the *Democrat*. Mr. Lacey was an active member of the Southeast Missouri Press Association, holding the office of vice-president, and for years had rendered valuable support to the organization.

John S. Worthington.

John S. Worthington, a resident of St. Paul, Minnesota, for the past thirty-five years, and a veteran among the printers of the State of Minnesota, passed away during the first week of February, at the age of seventy-one years. He learned his trade on the old *Winona Republican*, now the *Republican-Herald*, and worked at different times on the former *Press* and *Pioneer*, and, later, for the *Pioneer Press*. At one time he had charge of the private printing-plant of the company now known as Finch, Van Slyck & McConville. During the past fifteen years Mr. Worthington was a clerk in the registry department of the postoffice.

Charles J. Strang.

One of the pioneer printers of the State of Michigan, Charles J. Strang, passed away on Tuesday morning, February 1, at his home in Lansing, after an illness of four days. Mr. Strang was sixty-five years of age, and had been a resident of Lansing for the past forty-two years. His father, J. J. Strang, owned the first newspaper published in the northern part of Michigan, and early in life Charles J. started to learn the printing trade. About fifteen or twenty years ago he started in business for himself, and up to the time of his death conducted a job-printing office in Lansing. He is survived by his widow, one son and seven daughters.

Watts D. Wilson.

Another veteran printer has been removed from our midst. Watts D. Wilson, of Ottawa, Illinois, one of the oldest printers in La Salle county, passed away at the home of his daughter, Mrs. C. F. Burdick, of South Ottawa, on Sunday morning, January 16. Mr. Wilson was born in Fredonia, Chautauqua county, New York, on January 29, 1835. In 1852 he started west and settled in Illinois, making his home in Ottawa in 1859. For some years he conducted a job-printing office, and for several years was editor and publisher of the *Utica Gazette*.

William W. Wallower.

The passing of William W. Wallower, vice-president of the Star Printing Company, publisher of the *Star-Independent*, of Harrisburg, Pennsylvania, causes a loss that is keenly felt, not only by those with whom he worked, but also throughout the city and county in which he made his home. Though taken in the prime of life, Mr. Wallower, through his activity in public affairs, had gained a wide reputation. His first connection with the *Star-Independent* was as a canvasser in the circulation department. In this capacity he proved himself of such value that he was soon placed at the head of the department, which position he retained until the time of his death, which occurred on Friday, January 28. In 1912 he became a director of the company.

Mrs. Henry Allen.

The many friends of Henry Allen, formerly secretary of the Ben Franklin Club of America, and now with the W. J. Hartman Company, of Chicago, extend to him their heartfelt sympathy in his sad bereavement, the loss of his wife, Helen M. Allen, who passed away unexpectedly on Saturday morning, February 5, at the Lakeside Hospital. Mrs. Allen had been taken to the hospital following the birth of a baby girl on January 26, the first anniversary of the death of their little daughter.

Mrs. Allen was born in Toronto, thirty-four years ago. Like Mr. Allen, she always had taken an active part in the work of organizations that had as their object the furthering of the interests of those about them. By her kind and loving disposition she had gained a host of friends, and the church from which the funeral was held was filled with those who had known, and, through knowing, had loved her.

Written for THE INLAND PRINTER.

**THE FATHER OF THE NEW WOOD-ENGRAVING—
ALEXANDER WILSON DRAKE.**

BY STEPHEN H. HORGAN.



ALEXANDER WILSON DRAKE, art editor of the *Century* and *St. Nicholas* for forty years until 1913, has passed over to the majority. It was he who brought magazine art to its highest development, and history will credit him with being the leader in bringing about the golden age of wood-engraving in America. Notwithstanding his great achievement in the graphic arts, he was the most modest of men, so much so that no good photograph of him could be easily found, notwithstanding the fact that the portraiture of others was an important part of his work during life.

Looking backward over Mr. Drake's accomplishment, it must not be thought that it was in any way due to chance. Like all successes in any branch of art, it was the result of an inborn taste, cultivated assiduously while a young man, which brought forth fruit a hundredfold during his career as pioneer of the new wood-engraving. The hard work of Mr. Drake's early life should be recorded here, as it presents an excellent example for the ambitious youth and proves again that work wins.

Mr. Drake was born in Westfield, New Jersey, and was in his seventy-fourth year. Showing early an exceptional talent for drawing, he went to New York and studied wood-engraving under J. W. Orr, and, later, served an apprenticeship with William Howland. His evenings were spent in the drawing classes at Cooper Union and, later, at the Academy of Design. Studying drawing also under August

Will, he took up the important branch of drawing on wood — for be it remembered there was no photography on wood in those days and the drawing had to be done in reverse on the wood and the expert draughtsman on wood was



Alexander Wilson Drake, for Forty Years Art Editor of "The Century."

usually not an engraver. Young Drake studied both branches, so that in 1865 he was not only competent to go into business as a wood-engraver, but to teach evenings at Cooper Union.

The first few years in business were a bitter struggle, but merit won, and when in 1870 J. G. Holland, Roswell Smith and Richard Watson Gilder undertook the publication of *Scribner's Monthly Magazine* they sought out the most competent artist-engraver-editor of the day in Mr. Drake. *Harper's New Monthly Magazine* had the field to itself at the time, and with *Harper's Weekly* they felt they had in their employ about all the best wood-engravers of the day that were not on the staff of *Frank Leslie's*. In the first number of *Scribner's Monthly*, two engravings by Mr. Drake appeared. They were a little finer than the engravings of the period, and in a few later numbers it was shown that Mr. Drake was leading the way in magazine illustration.

Those were days when illustrations were few and engravers were fewer. There was no process engraving. Engravers were trained to the production of large illustrations which permitted of bold, coarse lines and gave little trouble to the electrotyper and the printer, the latter using paper that was "wetted down," as they called it. Printing engravings on dry paper was considered impos-

sible, though the engravers themselves did it when they proved their engraved wood blocks with thin proof-paper and a bone burnisher. As the magazine page was smaller than the weekly, and magazine cuts were frequently but two inches wide, it was Mr. Drake's task to refine the engravings, and when they were finer it became necessary to print on dry paper, for the wet paper of the time, backed up by the soft blanket on the impression cylinder, would give a smudge.

Fortunately for Mr. Drake's ambitious experiments, he had the enthusiastic coöperation of Theodore L. De Vinne, who was then the junior partner in the firm of Francis Hart & Co., to whom was intrusted the printing of both *Scribner's* and *St. Nicholas*. These men were giants in their respective arts, and they had their disagreements. Drake was striving for finer and finer engraving, making the problem of printing harder and harder for De Vinne, who was constantly protesting. Sometimes after the electrotypes were made, De Vinne would send them to Drake to have his engravers go through and deepen the finer lines. Many and long were the hours they spent in the pressroom adding to and taking away from overlays until the sheet met with the approval of Mr. Drake.

Mr. Drake by this time had found a method of photographing on wood which enabled large pictures crowded with detail to be reduced to the face of a small wood block requiring still finer engraving, and at the same time Mr. De Vinne was proving his theory that the harder the packing on the impression cylinder, the finer the engravings he could print, until he got down to an iron cylinder covered with a sheet of hard pressboard. All this time they were printing on a machine-finished and highly calendered paper. In the same pressroom were being printed book covers on a colored stock with an "enamel" coating on one side. The pressman using this enamel stock suggested that they try a sheet of it on the magazine form. De Vinne and Drake saw the result later, and here was a solution to their problem could they but get a paper coated with an enamel on both sides. Mr. S. D. Warren was sent for and undertook to experiment on such a paper, with the result that he produced a paper, coated on both sides, that met all requirements, and the printing of the new engraving was an accomplished fact.

Half-tone engraving came along and, wedded as Mr. Drake was to wood-engraving, he encouraged the new process. Later, also, came the printing from curved electro plates instead of the flat plates, to bring new troubles to Mr. De Vinne, and again, by patient experiment and long hours of application, these were both mastered. We who can find engraving, ink, paper, presses and skilled pressmen at hand should gratefully remember the names of Alexander W. Drake and Theodore De Vinne, who showed the way through it all.

The broad interest Mr. Drake took in all forms of art was one of his characteristics. When the writer had in 1881 devised a method of reproducing pen-and-ink drawings into intaglio etchings, Mr. Drake expressed regret that there were then no steam presses by which he could use the process in the magazine. It was not long after that he reproduced by wood-engraving, as a frontispiece, one of the etchings by Blum, made by my process. And in my last conversation with him he was so much alive to the untried possibilities in rotary photogravure.

When the American Institute of Graphic Arts was founded it was appropriate that its president should be Mr. Drake, and by a coincidence at the first meeting of the newly formed society, resolutions were passed recording the death of Mr. De Vinne, and one paragraph will

show the tribute the living paid to his associate who had gone before him. It read:

Mr. De Vinne helped, perhaps more than any other, to bring to blossom the short-lived flower of American engraving on wood, for by his ingenuity and untiring patience he discovered the way to print wood-engravings on the modern press.

A. W. DRAKE.

February 17, 1914.

As a collector, Mr. Drake outranked even the late Eugene Field. In his beautiful home in New York he had a wonderful collection of brass and copper articles, in addition to his ring collection, numbering over a thousand models of the goldsmith's art. He also collected ship models, candlesticks, bird-cages, old flowered band-boxes, chintzes, cotton prints, samplers, old paintings and, above all, bottles. He was especially happy among his empty bottles, and had a room full of cases of them. He used to delight in watching the effect of light upon them. His home became so crowded with his collections that in 1913 there was a great sale of them, as there were previous sales, but his home soon filled up again.

On Mr. Drake's retirement from the *Century*, more than four hundred of the leading publishers and illustrators gathered at a great banquet to do him honor, and so at his



Alexander Wilson Drake.

Reproduction of pen-and-ink drawing by the late V. Gribayedoff. A full-page reproduction of this picture appeared in connection with a biographical sketch of Mr. Drake, written by Mr. Gribayedoff, in the April, 1895, issue of *THE INLAND PRINTER*.

funeral was the chancel of the church banked up with flowers sent by his thousands of friends. He was married three times, and his wife, whom he married in 1901, survives him. He was a member of many clubs, among them the Architectural League, Aldine, Grolier, *Century*, Players, Salamagundi, National Arts, Authors, and the Caxton Club, of Chicago.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Color and Its Applications."

This book deals with a technical subject in a fairly simple manner. Its point of view is theoretical, although it includes chapters on the various practical applications of color, as its title indicates. It has nothing to say, however, on color printing, though of course the chapter on color mixing, and indeed the whole chemistry of colors, which is the main concern of the author, can not fail to interest the printer who aspires to a thorough grasp of this department of his work.

"Color and Its Applications," by M. Luckeish. Published by D. Van Nostrand Company, 25 Park place, New York. Price, \$3.

"Justice in War-Time."

In the arid though lurid waste of war literature it is refreshing to come across a book by a competent writer of a belligerent nation which makes some attempt at viewing the situation in a cool and impartial manner. The consequence is its author is stigmatized as a pro-German in his own country while a pamphlet of his was suppressed in Austria. This is another small illustration of the fact that neither side has any use for impartial candor at this stage of events. Indeed it may be doubted whether either this or any other war would be possible if the population were allowed to be sobered by plenty of literary soda water. Hence the censorship.

It is, however, the motive and temper of the book that calls for comment, rather than anything intrinsically important the author has to say. The volume consists of a number of articles which have previously appeared, chiefly in the *Atlantic Monthly*. He says little or nothing which has not been said before, and his criticisms of the national policy of the various countries had been made before the war. The commendable thing, however, is that the heir to a British peerage should have the courage to repeat them now. Of course he is not a pro-German. He believes what perhaps most neutrals believe, that plenty of blame attaches to all sides, but rather more to Germany than to anybody else. The best thing he has to say is contained in the first chapter, where he makes a noble appeal to the intellectuals of all the nations to cease spending themselves in the mere attempt to justify the policies of their several governments and to use "their reputation and their freedom from political entanglements to mitigate the abhorrence with which the nations have come to regard each other, to help toward mutual understanding, to make the peace, when it comes, not a mere cessation due to weariness, but a fraternal reconciliation, springing from realization that the strife has been a folly of blindness." One point, however, he apparently overlooks. He rightly remarks that "political extinction is now everywhere the penalty for a sense of justice," but is it not true that literary extinction is scarcely less inevitable? Even in the

United States it pays a writer to take sides if he wants to deal with the war, while in any belligerent country the paucity of anti-jingo literature is more due to the difficulty of getting it published than to any lack of willing, able and authoritative writers. Would it not be well to direct his appeal to some of the better-to-do sympathizers to finance an anti-jingo publishing-house? Here is a chance for Mr. Carnegie and Mr. Ford.

"Justice in War-Time," by Bertrand Russell. Published by The Open Court Publishing Company, 122 South Michigan avenue, Chicago. Price, \$1.

EXHIBITION OF AMERICAN PRINTING BY THE AMERICAN INSTITUTE OF GRAPHIC ARTS.

An event of exceptional interest will be an exhibition of printing by the American Institute of Graphic Arts, at the National Arts Club, in Gramercy Park, New York, from March 28 to April 14, 1916. This exhibit will be of national scope, and the interest which has already been manifested in it justifies the expectation that it will be the most complete and representative exhibit of American printing yet assembled in the United States. It is hoped to make it in every sense adequately representative of the highest achievements of the printing craft in this country.

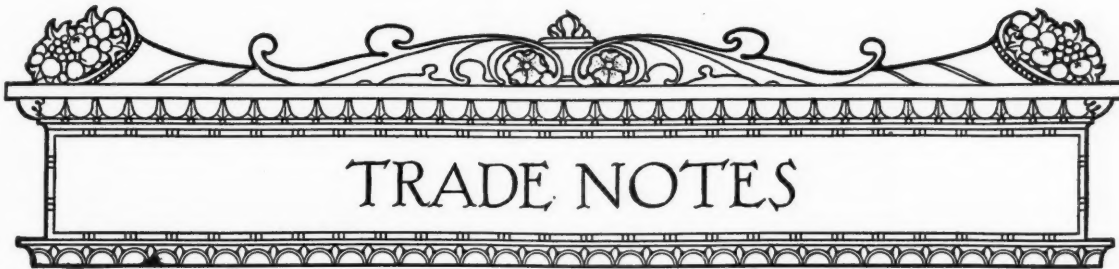
Exhibits are invited from all American printers, and assurance is given that all exhibits submitted will be carefully considered and those found worthy of exhibition will be advantageously displayed, with due credit to the source of their production.

The exhibit is to be classified under the following general headings: Book printing, catalogues, circulars and folders, booklets, posters, stationery, labels and wrappers, color-process printing, color-plate printing. It is hoped that it will be possible to issue a complete catalogue, with a detailed list of the exhibits and the exhibitors.

The committee in charge of the exhibition wishes especially to emphasize the fact that exhibits are desired from as many sources as possible, it being the main purpose of this movement to stimulate a keener interest in the printing art, not only among those who are actively engaged in it, but among the public generally. With this in view, it is desired to make the exhibit as thoroughly representative as possible of the marked advance which has been made in the art of printing in recent years.

From this exhibition it is hoped to lay the foundation for a permanent collection of notable specimens of printing to be assembled and preserved by the American Institute of Graphic Arts.

A general invitation is extended to visit the exhibition, in regard to which the committee will be glad to furnish any additional information. Arthur S. Allen, 290 Broadway, New York, is chairman.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Edward H. Acree with Dexter Folder Company.

Edward H. Acree, Jr., has resigned as secretary of The Siegfried Company, Inc., advertising agents, 50 Church street, New York, to become advertising manager for the Dexter Folder Company, manufacturer of paper folding, feeding, binding and cutting machinery, 200 Fifth avenue, New York.

Richard Beresford Returns to Monotype Company.

Richard Beresford, formerly western manager of the Lanston Monotype Machine Company, and who resigned that position recently to become assistant general manager of the Universal Type-Making Machine Company, of New York and Chicago, has returned to the former company, having been tendered a position as confidential man in the office of the president at Philadelphia.

Miller Saw-Trimmer Company Increases Capital Stock.

A striking evidence of the return of prosperity in the printing-trade is the announcement by the Miller Saw-Trimmer Company, of Pittsburgh, Pennsylvania, of an increase in its capital stock from \$75,000 to \$500,000. As is well known, this company builds the Miller saw-trimmer, and, since May, 1914, has been offering the Miller platen-press feeder. The company reports a continued increase in sales each month since June, 1915, and now has orders on its books for a larger number of machines than at any period of its history. With the increased capital the company expects to materially increase its output.

Beekman Paper & Card Company Takes Larger Quarters.

Increased business has forced the Beekman Paper & Card Company to seek larger quarters, and it has taken 25,000 square feet in the new Fink building, 318 West Thirty-ninth street, New York. The company expects to be settled in its new home about May 1. The down-town store will be kept as a branch, where the trade in the lower part of the city can be accommodated as in the past. Max Greenebaum, of this company, has just returned from a trip through the West, taken solely for the purpose of learning the latest methods in handling paper. Progress has always been the slogan of this firm, and it will spare no expense in making its new up-town quarters one of the most up-to-date paper-warehouses in New York.

A. Carey Huls Takes Much-Needed Rest.

A. Carey Huls, for the past two and one-half years general sales manager of The Harris Automatic Press Company, of Niles, Ohio, tendered his resignation to the company on February 1, on account of ill health. Mr. Huls will not, however, sever his connection with the company. It is his intention to take a much-needed rest, and upon his return he will take up some special development and

sales work for the Harris company in the eastern territory, with headquarters in New York. H. A. Porter, for ten years with the Harris company in the general office and sales departments, and for the past year assistant to the general manager, will take up Mr. Huls' former duties, with headquarters at the general offices in Niles.

The Productimeter.

The Productimeter is the significant name by which the time-honored and efficiency-honored Durant counter has been newly baptized. The printing world—the whole manufacturing world—is intensely considering the principles of time, quantity and quality. The Durant Manufacturing Company, 655-665 Buffum street, Milwaukee, Wisconsin, has specialized in measuring quantity and balancing it against time. The Productimeter is the impartial and adequate shower of facts now. An exceptionally fine specimen of well-written and well-illustrated descriptive literature, "The Productimeter," has been issued by the Durant Company, which every printer should have, not only for the story it tells of a printer's safeguard, but as a specimen of how a story should be told and adequately presented. It will be sent on request.

Ideal Coated Paper Company Now Making Gold Papers.

The Ideal Coated Paper Company has announced the completion of an addition to its plant at Brookfield, Massachusetts, which will be devoted to making gold papers suitable for seals, gold laces, and also for covering gold boxes, such as are used by the confectionery trade and for edging high-grade boxes. Half-fine gold papers were used exclusively for these purposes, but owing to the war the supply has been cut off and the small stock which was in this country has been exhausted. The company states that the gold paper it is now making is strictly non-tarnishable and will always retain its brilliancy. Samples and prices can be obtained from its offices at Brookfield, Massachusetts, or at sales offices in New York, Cincinnati and Chicago.

Annual Reception to Be Held by Students of School for Printers' Apprentices of New York.

The students of the School for Printers' Apprentices of New York will hold their annual reception at Palm Garden on Tuesday evening, March 7. The school is supported by New York Typographical Union, No. 6—"Big Six"—the employing printers and the Hudson Guild, and the annual reception given by the students is given as their part in the work of maintaining the school. It should, therefore, receive the hearty endorsement and support of all interested in the printing and allied industries. That the boys take a great interest in the event was evidenced a year ago, and they assure all who attend a thorough good time, equal to, if not surpassing, that of last year.

The Roos Embossing Machine.

From Henry C. Roos, of Grand Rapids, Michigan, comes the announcement of the invention of an improvement for embossing machines, patents on which have been granted under date of June 8, 1915, serial number 832,608. The invention relates particularly to an improved bed plate, a diagram of which is shown as Fig. 1, on which the embossing die is secured by means of a series of parallel slots. Fig. 2 is a sectional view of one of the slots of the bed plate, and shows the method of attaching the die to the plate. In embossing book-covers, for instance, the die and the scoring rules can be secured to the bed plate, as shown in Fig. 1, and properly adjusted, and the cover can be

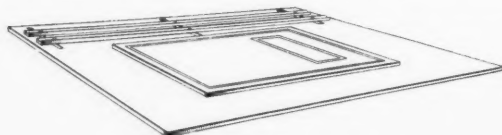


FIG. 1.



FIG. 2.

embossed and scored at a single operation. Mr. Roos states that his invention has been in use for the past year and a half in the plant of the James Bayne Company, of Grand Rapids, and has proved to be a real time and labor saver. Complete particulars will be forwarded by Mr. Roos upon request to his address, 1064 Logan street, S. E., Grand Rapids, Michigan.

First Annual Convention of Iowa Press Association.

The first annual convention of the Iowa Press Association, held at Des Moines, February 10, 11 and 12, fully came up to the expectations of the officers and committees in charge, and the interest shown throughout the three days augurs well for the future of the organization.

The session opened at half-past one on Thursday afternoon with an address of welcome, to which the president, P. S. Junkin, responded. An interesting program had been prepared, men prominent in the newspaper world speaking on subjects of the greatest importance to those engaged in newspaper work. Nor was the entertainment part of the program overlooked, for everything was done that could be to make the visit of the members enjoyable and to give them an opportunity to mix pleasure with business.

On Thursday evening the members and visitors were the guests of the Greater Des Moines Committee at a dinner at the Chamberlain Hotel. Arthur Brisbane, editor of the *New York Evening Journal*; Major E. E. Critchfield, president of the Taylor-Critchfield-Clague Company, of Chicago, and Harvey Ingham, editor of the *Des Moines Register and Tribune*, were the speakers of the evening.

Two of the principal papers read at the Friday afternoon session were by H. J. Kenner, secretary of the Associated Advertising Clubs of the World, whose subject was "Work of the Vigilance Committee of the Ad. Clubs," and that of Charles S. Brown, of Chicago, who gave some valuable information on the subject of "Insurance Values and Inventory for Publishers and Printers."

The Saturday morning session was given over to a memorial to the late Charles M. Junkin, publisher of the *Fairfield Ledger*. A large number of tributes, written by

publishers in various parts of the State, were presented and read, all of which revealed the high esteem in which this departed brother was held by the newspaper fraternity of Iowa.

As a final feature of the association meeting, the guests were given a treat in the way of a visit to the plants of the *Iowa Homestead* and *Successful Farming*, two of the largest farm-periodical publishing-houses of the Middle West. Many took advantage of this opportunity to see in actual operation these large printing-plants.

All officers of the association were reelected for another year as follows:

President, Paul S. Junkin, of the *Creston Advertiser*; vice-president, S. C. Goldthwaite, of the *Boone News-Republican*; corresponding secretary, O. E. Hull, of the *Leon Reporter*; treasurer, Elmer E. Johnston, of the *Iowa City Citizen*; field secretary, G. L. Caswell, of the *Denison Bulletin*.

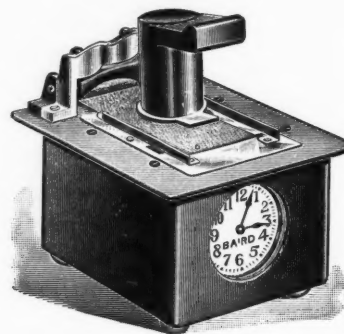
Executive Committee: C. H. J. Mitchell, of the *Storm Lake Pilot-Tribune*; W. P. Wortman, of the *Malvern Leader*, and John F. D. Aue, of the *Des Moines Register-Tribune*.

Aids to Time-Keeping—The Baird Arrowgraph.

The correct operation of any system of cost-finding is dependent largely, if not wholly, upon keeping the correct time required for performing the various processes through which a job must pass on its way to completion. An accurate method of time-keeping also plays an important part in maintaining and increasing the efficiency of any plant.

Various methods have been devised for keeping time, and one that holds a prominent place is the Baird Arrowgraph, being placed on the market by the Baird Equipment Company, 3233 North Clark street, Chicago. The operation of the Arrowgraph is simple, one motion of the lever printing the date and the arrow which points to the time on the dial printed on the time-ticket. The dial is divided into two sections, the main circle representing the hours divided into fifteen-minute periods, and the outer circle into six-minute periods or tenths of the hour.

The Arrowgraph is fitted with a flanged top so that it can be sunk into a hole in the desk or table, resting flush



The Baird Arrowgraph.

with the writing-surface. A silvered clock dial is sunk into the front of the case, by which the time can easily be read, and the printing arrow moves in unison with this clock.

The company has prepared descriptive literature showing the various applications of this device, and also has prepared a simple time-ticket for the printing-office which will be found a great convenience. Copies may be obtained by addressing the company at the address given above.

Poor Richard Club Holds Annual Banquet.

The Poor Richard Club, of Philadelphia, made a great show at its annual dinner on January 17, that being the two hundred and tenth anniversary of the birth of Ben Franklin. It was a unique entertainment, in the course of which various lessons for advertising men were emphasized by means of communication of billboard posters. In one case the posters depicted burlesque ladies in very tight tights, and everybody applauded when a rural policeman appeared, indicated the sense of outraged morality and censored the whole exhibition by sticking a Poor Richard Club notice right across the middle. Then it became apparent for the first time that the heads of the figures were those of real, live ladies, for they winked their appreciation

"I believe that, properly directed, it would abolish war itself. War will never be abolished by rulers, but by old Vox Populi. To teach every man that his brother across the boundary does not want his blood is the problem and duty of the age. Peace treaties would cease to be scraps of paper if they were advertised. The universal sentiment is for peace, and a world-wide peace propaganda on a straight advertising basis would crystallize that sentiment. The price of one little two-by-four navy would do it. Let Henry and Andy chip in \$20,000,000 as soon as the present war is over, and advertise peace. Fifteen thousand dollars in each of one thousand influential newspapers, and \$5,000,000 in the magazines would do for a start. Think it over. It isn't half so crazy as it sounds the first time."



Members of Poor Richard Club Celebrating at Annual Banquet in Honor of the Two Hundred and Tenth Anniversary of Birth of Franklin.

at the censorship. Other tableaux were pathetic of the great advertising congress to be held in Philadelphia in June next. Among interesting character speeches, there was one by Charles C. Green, who was made up as "That old fossil, Ben Franklin." The voyage of Henry Ford's peace ship was also the subject of rather an elaborate burlesque, but when it came to the speeches of the president, Robert H. Durbin, and of George W. Perkins, of New York, it became apparent that among the advertising men there was a very great deal of sympathy for efforts in the direction of peace. Mr. Durbin, after referring to the great things they expected to do at the advertising congress and the results anticipated, said:

"This country is at peace with all the world. All we have to do is to mind our own business, and advertise it. If you advertise peace you can't have war. Advertising and war can't exist together — they are essentially opposed to each other. It has been well said that all a big general wants is an unlimited supply of men and ammunition, and no publicity. War temporarily stimulates business in one place by destruction in another place. Advertising nourishes business constantly, benefiting all who come within the range of its influence.

6-8

Mr. Perkins, who followed him, spoke in a similar vein: "For a quarter of a century I have been an ardent believer in publicity. I believe in it as a cure-all, so to speak, for many of our modern ills, in politics and in business, and also believe it will go a long way toward solving the difficulties arising between capital and labor.

"Take, for instance, the troubles growing out of the Sherman law. If, in place of passing the Sherman law, which has so seriously impeded progress and development of business in this country, and which has fallen so far short of correcting the evils that have existed in business, Congress had passed a law requiring large interstate concerns to obtain a federal charter, and under this charter required full publicity, we would have been saved an infinite amount of trouble of all sorts and kinds.

"Why is it that in our political life we have so many more scandals and so much more petty graft in small offices in townships than in our National Government at Washington? I believe it is largely due to the lack of publicity in the small offices and the abundance of publicity in the large offices."

Herbert Houston, president of the Associated Advertising Clubs of the World, told of plans to make a survey of

the commercial conditions of the nation, so that better business methods may be adopted by merchants. One thousand representatives of the national body will engage in the work.

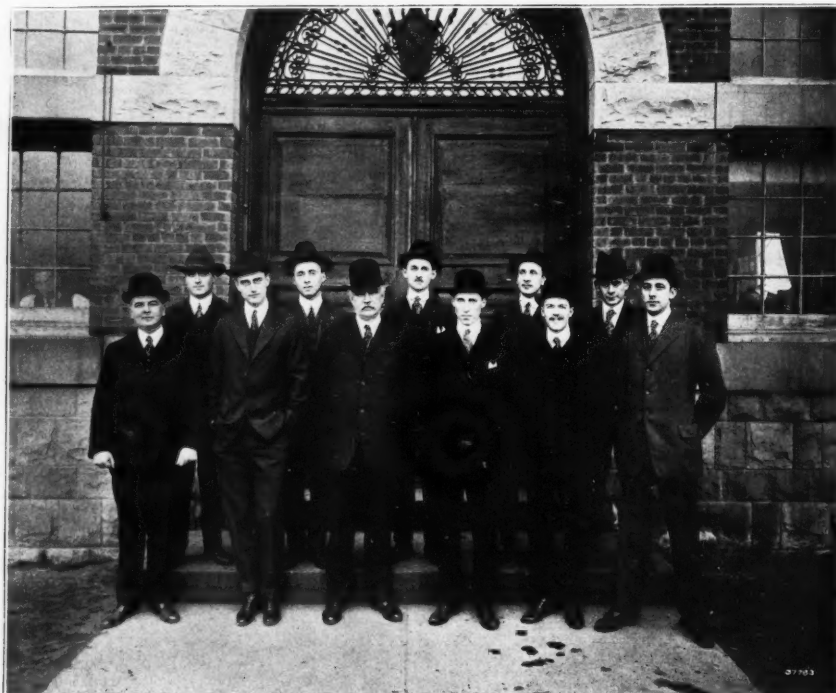
Service Convention of John Thomson Press Company.

During the week of December 27, the John Thomson Press Company held a Service Convention at its New York office. The following men were present: John Thomson, president of the company; J. E. Thomson, vice-president and treasurer; K. D. Pettit, sales manager; Frank J. White, Joseph Kastner, Jr., George Leiferman, O. D. Reich,

lishers, receive as much for placing the copy in these dozen papers as they would in 250 papers in the less populous districts.

To overcome this handicap, the publishers formed the Washington Newspaper Association, with headquarters in Seattle, and have a competent man in charge who will look after the interests of the smaller publishers in securing more foreign advertising, in making collections, and in buying certain materials used by the members.

This Central Bureau will make all the advertising contracts, distribute electrotypes and instructions, check publi-



Officers and Representatives of the John Thomson Press Company at the Factory at Nott and East Avenues, Long Island.

B. W. Dowler, M. A. Grambow, Louis Schlegel and John Norman.

The officers of the company realize the many advantages in dealing direct with the printers, and have now been selling their presses direct to the trade for almost two years. They are studying the requirements of the printers, have experienced men selling their presses, and are giving particular attention to the service extended to the trade. Their new selling policy has been received most enthusiastically by the trade.

Washington Newspapers Form Central Bureau.

Realizing the disadvantage of the smaller newspapers in dealing with advertising agencies and national advertisers who place their copy direct, the smaller newspapers of the State of Washington have formed a Central Bureau to handle all of the foreign advertising that comes to them.

Although newspapers of this class reach 700,000 people, or half of the population of the State, they carry less than one-fifth of the amount of foreign advertising that is annually given to the daily papers in the three metropolitan cities of Seattle, Spokane and Tacoma. But the agencies, on the basis of fifteen per cent discount from pub-

cations, arrange direct with merchants for window displays in connection with the advertising campaign, and render every other possible service to the advertiser, which the small publisher has heretofore found impossible, or impracticable because of his other multitudinous duties.

The general plan of the organization is that of a voluntary association under the direction of a board of five directors elected by the members for one year. They have the general oversight of the affairs of the association and manager.

All of the publishers of the State are eligible to membership by signing the by-laws and paying the dues, which are graded according to the circulation. The principal requirements are that they will not publish fraudulent advertising, will stick to the terms of their rate-cards, and will furnish truthful circulation statements to advertisers. They are also expected to assist the association in rendering every reasonable service to the advertisers.

The usual discount will be allowed agencies, which may use as few or as many of the papers as they may wish, and will have but one office to deal with, and at the same time be assured of businesslike treatment and high-class service is one of the best advertising mediums there are.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Bindery Foreman, Forwarder or Finisher.

(3371) Twenty-seven years of age, married, eleven years' experience as forwarder, finisher and foreman on all classes of work, including job, blank and edition; also experienced in estimating and handling pamphlet work. Seeks position as bindery foreman, forwarder or finisher.

Seeks Position as Manager or Superintendent.

(3372) Twenty years' experience as job printer, twelve years as foreman, capable of setting 3,000 ems per hour on linotype, estimator and all-around printer, would like position to manage and run a job plant, or as assistant manager or superintendent. Will go anywhere if opportunity presents. Would invest \$1,000 or \$2,000 in a good, going plant, and services in some capacity where ability would warrant.

Young Lady Seeks Opening as Editorial Assistant.

(3373) Young lady, with the best of education, experienced on high-class book and magazine work, as manuscript editor, proofreader, compiler, capable of making up pages, looking after details of printing, illustrating, writing fillers, reviews, readers, etc., seeks position as editorial assistant. Is also experienced in legal, technical and general work. Prefers a small city or town. Will not consider any position that requires work close to machine or with poor or artificial light in daytime.

Society Reporter Seeks Opening.

(3374) Young lady, thirty-two years of age, six years' experience in journalism and proofreading, seeks position as society reporter on newspaper. Also experienced proofreader on general magazine and catalogue work. College graduate. Union. Best of references. Prefers position close to Chicago, or in the East, but is willing to go anywhere if opportunity is offered.

Opening for an All-Around Printer.

(3375) An opening for a man who can do everything around a small job shop and do it well and quickly, also capable of advancing with a rapidly growing business and who can take entire responsibility for mechanical end of a quality shop. Salary will be good and in proportion to amount of business done. References will be investigated.

Machinist-Operator Desires to Change.

(3376) Eighteen years' experience, can erect and keep in first-class condition all models of linotypes. Practical printer. Seeks position as machinist-operator in charge of large plant, to supervise giving out of copy. Would also consider position as machinist-operator in plant having four or more machines. Best of references.

Desires to Connect with Newspaper and Job Office.

(3377) Young man, thirty-two years of age, experienced in job and ad. composition, also as managing editor of a small newspaper and job office, at present in charge of small railroad-printing office in connection with his duties in railroad office, desires to connect with either a newspaper or job office. Has been studying extensively, with a view to giving his attention partly to journalism.

Seeks Opening as Compositor.

(3378) Thoroughly familiar with details in the composing-room, also capable of operating monotype, seeks position as compositor about March 1. Familiar with the Standard cost system. Thirty-eight years of age.

Seeks Managership or Superintendency of Printing-Plant in the East.

(3379) Twenty-four years' experience in offices doing highest grades of work, as foreman, superintendent and manager of entire plant. Understands costs, estimating, stock, etc., as well as handling help, laying out and directing production of high-grade work. Desires to locate in East, in plant requiring experienced man to take superintendency or management. In last position nine years; released owing to change in ownership.

All-Around Printer Seeks Position.

(3380) About eight years' experience in country shop, familiar with presswork, book-binding, stock-cutting, make-up, etc., seeks opening on a good country weekly or daily. Willing to work as all-around man. Twenty-four years of age, and married. Prefers position in the Southern States.

Seeks Position as Pressman.

(3381) Young man seeks position as pressman on small cylinder or platen presses, or both. Two years' experience in shop of three small cylinders, two Gordons and one Gally; over two years as apprentice on Cottrell magazine press. Can also run an Autopress. Would consider position as apprentice on rotary, providing salary was sufficient and chances of learning more were good.

Situation Wanted by All-Around Printer.

(3382) Fifteen years' experience — twelve years as compositor, about three years on presses — on newspapers, magazines, and in book and commercial offices, frequently taking charge of different departments. Good habits. Executive ability.

Two-Thirder Seeks Opening.

(3383) Seeks position as two-thirder in small country printing-office, preferably in Texas or some other Southern State, but would consider position elsewhere. Six years' experience at the trade, most of that time being spent in composing-room of calendar plant.

Compositor Seeks Opening.

(3384) First-class compositor, with more than fifteen years' experience, including foremanship, desires position west of Chicago. Prefers machinework. Familiar with job and ad. work, make-up, stonework and linotype

composition. Understands German. Graduate Inland Printer Technical School.

Seeks Opening as Foreman in Paper-House or Bindery.

(3385) Paper-ruler, seventeen years' experience, desires position as foreman in paper-house or bindery. Good habits. Best of references.

Opening for All-Around Printer and Linotype Operator.

(3386) A newspaper and job office located in West Virginia is seeking the services of a first-class job compositor who can also make ready on Gordon presses and operate linotype two days of each week. Principal requirement, however, is neat job composition.

Platen and Cylinder Pressman Seeks Change.

(3387) At present employed, but desires to make a change where he can work up to position of foreman of pressroom or manager. Seven years' experience on platen and cylinder presses. Would prefer half-tone and color work. Twenty-four years of age and ambitious. Willing to go anywhere.

Cylinder Pressman.

(3388) Expert cylinder pressman, a specialist on muslin, oilcloth, canvas, and felt and sateen pennant work, desires a position of trust. Fully capable of taking complete charge of pressroom. Nine years with last employer. Best of references.

Cylinder and Platen Pressman.

(3389) Young, married man, eight years' experience on platen and cylinder presses, is seeking position where he will have an opportunity to learn composition and the printing business in general. Would like to connect with shop having three or four platen presses, preferably in Washington or Oregon. Non-union.

Seeks Position as Working Foreman.

(3390) Competent newspaper man desires position about March 1 as working foreman in a good newspaper plant. Has also had experience in magazine and job work. Good habits and a good worker.

Opening for General Manager with Money to Invest.

(3391) A good opportunity is offered for a high-grade man having a small amount of capital to invest to make connection with a plant in the East doing annual business of \$60,000. Investment carries share of profits and also management at good salary. Capital required, anywhere from \$2,500 to \$10,000, or enough to make connection with plant permanent.

Bindery Foreman.

(3392) Young man, at present employed as bindery foreman in Indiana catalogue-house, seeks change. First-class cutting and folding machine operator, understands stock, and can keep machinery in first-class condition. Best of references.

Foremanship of Pressroom Wanted.

(3393) Fourteen years' experience as pressroom foreman with large printing concern doing high-class catalogue and color work, seeks opening.

Good Opening for All-Around Printer.

(3394) Plant in Northwest, publishing monthly farm and descriptive magazine and doing all kinds of jobwork, is seeking the services of a first-class all-around printer who knows style in printing and can set neat and appropriate jobs. Prefers man who is also familiar with presses. Non-union.

THE INLAND PRINTER WANT ADVERTISEMENTS

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 56.

MARCH, 1916.

No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

C. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

WANTED—A printer in the Eastern, Southern and Central Western States with \$500 cash to invest in a business of sixteen years' standing connected with the printing and publishing trades; all publishers and printers that own their plants are interested in this business; sales are easily made; profits are liberal; if you want a steady and paying business, write at once to M 55 and give reference; I will furnish the best references. M 55.

AN ITALIAN HOUSE, formerly representing German houses, acquainted with all the printing and kindred clientèle, wishes to represent important English or American houses producing specialties in all the graphic arts, printing inks, machines and accessories, chemical products, special articles for photography and for photogravure; write to ROBERTO PIOLA, 68 Corso, Venezia N, Milan, Italy.

FOR SALE—Medium-sized jobbing plant located in thriving town within 35 miles of New York city; three presses, gasoline engine, small cutter, general equipment; auto may be included; good reason for selling; bargain, fine trade, established six years. Apply in first instance to M 45.

A PRINTING-PLANT that controls about \$40,000 worth of business annually can be secured on most attractive terms; only about \$7,500 cash needed; this is an up-to-date, going institution, located in New York city; present owner has other interests which require his attention. M 47.

EXCEPTIONAL OPPORTUNITY—An interest in the best-located calendar-making house in the East; equipped for \$20,000, or more, worth of work; best made-to-order work; established line of trade. M 58.

FOR SALE—Job-printing plant, established 16 years, doing splendid business in manufacturing city; owner wants to retire from business; good reasons given; will bear strict investigation; in fine location. F 30.

PRACTICAL MACHINIST-OPERATOR will install and operate one or two linotypes with full equipment of type-faces and metal, in plant guaranteeing plenty of work; East preferred. M 57.

GOING TO CALIFORNIA?—The largest job-printing office in a prosperous beach city for sale; owner has other interests; includes bindery; terms if you wish. M 46.

FOR SALE—Old-established printing-plant in San Francisco. E. M. HUGHES, 205 Emerson st., Palo Alto, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE—One Style 3 OA Hickok ruling-machine, No. 1799, 38 inches between rails, with a 32-inch cloth, equipped with two automatic-striker beams and lifting gate, and No. 1½ layboy and ten change-gear wheels; machine also equipped with one Fuller automatic pile feeder, No. 2336, taking sheets from 11 by 11 inches to 32 by 34 inches; all in A-1 condition. STATE JOURNAL COMPANY, Lincoln, Neb.

FOR SALE—One No. 2 Miehle press, 32 by 44, perfect condition; four 10 by 15 C. & P. presses; one 8 by 12; one 14 by 20; one Universal, 14 by 22; going out of job-printing business; prices right for immediate sale. THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

Megill's Patent SPRING TONGUE GAUGE PINS

\$1.40 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES

\$1.50 set of 3 with extra tongues



VISE GRIP

FOR SALE—1 Dexter quadruple magazine folder with automatic feeder attached, for folding four 8 and four 16 page signatures, open all around, largest size sheet 40 by 56 inches; one 25-pocket Gullberg & Smith gathering machine; cheap for cash or on terms. F 19.

CAMPBELL, 41 by 60 bed, \$600; 41 by 56 bed, \$650; 34 by 50 bed, \$550; Hoe pony, 17 by 21 bed, \$400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

FOR SALE—Babcock Optimus, bed 47 by 66, front carrier delivery, good condition; will print 8-quarto; \$1,200. Large stock new and rebuilt cylinders, jobbers, cutters, stitchers, etc., and outfits. **WANNER MACHINERY CO.**, 703 S. Dearborn st., Chicago.

FOR SALE—**KIRKMAN AUTOMATIC PLATEN-PRESS FEEDER**, in excellent condition; has been operated but very little; change in character of work only reason for our desire to sell. Address **THE EDWARDS COMPANY**, Youngstown, Ohio.

FOR SALE—**DEXTER DOUBLE-SIXTEEN FOLDER**; will fold 16 or 32 pages; capacity 32 by 44 to 16 by 26; just the thing for a magazine or monthly publication; will sell at a bargain; in first-class order. **F. M. HOWELL & CO.**, Elmira, N. Y.

FOR SALE—Old-established weekly newspaper in best beach town in southern California; owner has other interests; a bargain at \$7,500; half cash, easy terms. **REDONDO NEWS PUBLISHING COMPANY**, Redondo Beach, Cal.

STIMPSON PERFORATORS—Six perforators in good working order; a change in manufacturing conditions reason for sale; write at once for description and price. **EUREKA SPECIALTY PRINTING CO.**, Scranton, Pa.

GOLDING PRESSES—8 by 12, 10 by 15, 12 by 18 and 15 by 21; these presses are practically new in condition and appearance; also all sizes of cylinder presses; send for list. **PRESTON**, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—One Christensen automatic saddle-stitcher in good condition; very cheap for cash. **CHAS. L. MOYER & CO.**, 605 South Clark st., Chicago, Ill.

\$75 buys one Automatic card-printing press in first-class condition. Write **CHAS. FREEDLUND**, 1073½ Main st., Dubuque, Iowa.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. **PRESTON**, 49A Purchase, Boston.

HELP WANTED.

Composing-Room.

WANTED—A-No. 1 job printer and stoneman in modern shop, two cylinders, city of 100,000; must be competent on lock-up and register of type and cut color forms; steady, union. M 51.

LINOTYPE OPERATOR to invest \$5,000 for half interest in established three-machine plant; partner retiring, owing to age; 7 per cent guaranteed besides pleasant day job. M 57.

Managers and Superintendents.

A LIVE, ENERGETIC AND CAPABLE EXECUTIVE to take charge of the mechanical department of a printing and stationery house operating three cylinders and five platens, doing high-grade work; must stand close investigation; a rare opportunity for an aggressive man who has his eye on the future; write fully in first letter to save unnecessary correspondence. M 56.

WANTED—Superintendent for printing-plant and folding-box factory in New England city; must be practical printer with ability for handling at least 100 employees; state age and experience; correspondence confidential. M 44.

WANTED—**SUPERINTENDENT** for medium-sized job office in Middle West, doing high-grade work; must have some knowledge of estimating; sober and reliable; good business opportunity for right man. M 60.

Pressroom.

PRESSMAN WANTED TO GO TO SCOTLAND; must have had experience of high-class work on Meisel rotary check-book printing press; young man, capable and energetic, able to take charge of department, if necessary; apply, stating salary expected, and enclose copies of references. M 59.

Salesmen.

PRINTING SALESMAN—One who can develop business successfully and close up contracts on high-class catalogues, booklets, etc.; prefer Chicago connection with party who controls trade; plant only four hours' ride from city; specially quipped for composition, black and color presswork, and pamphlet binding; good organization for turning out work promptly. M 52.

SALESMAN-CORRESPONDENT WANTED—We want a young man familiar with printing-offices to learn sales and correspondence work with large printers' supply house; good opportunity for advancement for right man; give full information in your first letter. M 43.

WANTED—Salesmen to sell printing; men who have an established trade and can carry trade with them; one of the best-equipped plants in U. S. M 17.

INSTRUCTION.

LINOTYPE INSTRUCTION—18 Mergenthals; evenings, 5 hours, 3 evenings a week, \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80; unlimited course, \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133-135-137 East 16th st., New York city.

LINO-TYPEWRITER.

LINO-TYPEWRITER—We can supply a standard visible typewriter with keys arranged same as Mergenthaler machine; price moderate. **INLAND PRINTER TECHNICAL SCHOOL**, 632 Sherman st., Chicago.

MATRIX POWDER.

PARTLOW'S MATRIX POWDER—Cleans font mats, 20 minutes; satisfaction guaranteed; sample, 50 cents. **F. O. MARSH**, 119 James st., Utica, N. Y.

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND PRINTER wants situation in congenial country office; no boozing; a steady man and can give good references. M 54.

Composing-Room.

ARTIST-PRINTER desires situation as foreman first-class shop, or advertising manager responsible firm; thoroughly competent on layouts, composition, proofreading, stonework, color register, estimating, scientific management, etc.; also a capable artist on cover-designing, hand-lettering, commercial drawings, photo-retouching, and original illustrations in line, wash or color; union; references, samples. M 40.

SITUATION WANTED—Working foreman, 20 years old, desires change; would like position doing all-around work in good shop; graduate of I. T. U. Course; union; abstains from smoking, chewing and drinking; ambitious; best references. Address **J. E. G.**, Box 240, Phenix, R. I.

WANTED—Position as foreman composing-room by first-class man, experienced with better grade of work in two of largest shops in Middle West; fully capable, best of references. M 50.

Managers and Superintendents.

A SUCCESSFUL PRINTING-PLANT MANAGER will make a change; expert in selling, estimating, systematizing, cost-accounting; experienced in all branches of printing; if your plant is not paying, I will make it pay; if it is paying, I will make it pay better. M 53.

Pressroom.

CYLINDER PRESSMAN—Experienced in best of pressrooms (large and small) in several leading cities in past eight years, in order to gain knowledge and study pressroom efficiency, thereby acquiring various efficient ways from different systems, ideas, methods, etc.; has exceptional ability to overcome and eliminate difficult problems, showing best possible financial results; accustomed to highest quality of work; unquestionable references; specimens of his half-tone, color work, etc.; age 29; married; temperate; is at present employed in well-known large eastern plant; wishes to settle down; seeks position with growing firm; will go anywhere. M 48.

PRESSMAN, age 28, with 12 years' experience on cylinder and platen presses, for several years foreman of systematized office; been in present location 14 months, but wishes to change on account of environment; steady, reliable, union, unmarried, good references as to character and ability; prefers West. M 49.

CYLINDER AND PLATEN PRESSMAN, better grade of color and half-tone work, wants to take charge of medium-sized shop; refined, married man, union; nothing less than \$25 considered; must be steady; no boozing; references; can come on short notice. M 42.

Proofroom.

CAPABLE WOMAN PROOFREADER, experienced (union), wants position on afternoon paper; rapid and accurate reader. M 20.

PROOFREADER in Middle West seeks position in first-class open shop; thoroughly experienced; jobwork preferred. M 41.

DO YOU DO EMBOSSING?

Hard as stone. Ready to run in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over again. \$1.00 per package. Each package contains full instructions and hints on Embossing (over 2,000 words). Success is easy.

Sold by **SUPPLY HOUSES** or
A. W. MICHENER, Chicago

MICHENER'S EMBOSSING COMPOSITION

Stereotypers.

SITUATION WANTED by expert stereotyper as foreman or mechanical superintendent; 20 years' experience, reliable. M 26.

WANTED TO PURCHASE.

RULING-MACHINE WANTED—Two-beam Hickok ruling-machine wanted at once; must be in good condition and reasonable price; what have you to offer? LATSCH & ARNOLD, Memphis, Tenn.

WANTED—Deck for 8-col. Hoe web press, cut of sheet 22 $\frac{1}{2}$ %; must be in A-1 condition, ready to be applied to quad. Address, giving price and particulars, to PRESS, P. O. Box 1320, New York city.

YOUNG MAN wishes to purchase small job-printing plant in some country town; must have fairly good business; full particulars desired. M 39.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago pays cash for used linotype machines.

BUSINESS DIRECTORY.**Advertising Blotters.**

POATES' Geographical Series of blotters—covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9 $\frac{1}{4}$ by 4), Panama Canal in three sizes—all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-16

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-16

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-17

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY—Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 11

Counting Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY—See Typefounders. 3-16

Electrotypes' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-17

Embossing Composition.

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago. 11

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-16

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press: prices, \$34 to \$77. 9-16

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY—See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY—See Typefounders. 3-16

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY—See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-16

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-17

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 11

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-17

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-16

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY—See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
11-16

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass.
Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

GOLDING MFG. CO., Franklin, Mass. All makes. Big values. 9-16

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-16

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-16

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av. N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st. S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av. 8-16

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872). 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-16

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

Wood Goods.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

Brown's Linen Ledger Paper

Their Books Are Their Fortune

YOUR CUSTOMERS keep their books in the safe to guard them against thieves, but how about the thief that makes the strongest safe unavailing — Age, the thief of legibility.

In a very few years a ledger or record book made of cheap ledger paper becomes yellow and illegible. The pages become weak and break away from their binding. Your customers' records are in jeopardy.

Safeguard their records against age. Make their ledgers and record books of Brown's Linen Ledger Paper. This famous paper will bear legible imprints forever without deteriorating, and it has wonderful writing and erasing qualities.

Look for the watermark. Write for Sample-Books.

L. L. BROWN PAPER CO.

ADAMS, MASS.
Est. 1850

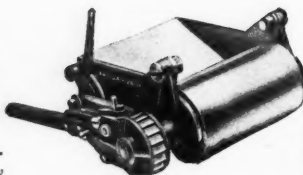
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LL BROWN PAPER CO.
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Two Colors at One
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No Cutting of Rollers
Colors Do Not Mix

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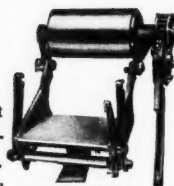


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Strength
Cleanliness, Quick Adjustment

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In Printing



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You may get along without using Superior Copper-Mixed Type and the many Barnhart Specialties; but you will not get nearly so far along as you would if thoroly and abundantly supplied with them. Get in touch with us and let us help you solve your problems; it is part of our business to do that. We can help you make money.

OLD TYPE WANTED

EMPIRE TYPE FOUNDRY

1222 CHAMBER OF COMMERCE BUFFALO, N. Y.

If \$10 to \$20 a Day Profits LOOKS GOOD TO YOU

Let Us Send You a Free Booklet of Our
Automatic Card Printing Press

It Prints 100 Per Minute, 6,000 Per Hour. Everlastingly Big
Money-Maker Anywhere

S. B. FEUERSTEIN & CO., Patentees and Makers
542 W. Jackson Blvd., Chicago



FOR SALE

**10x15 C & P GORDON with HUMANA
FEEDER ATTACHED**

Almost as good as new. Press in good condition

\$300.00 for the outfit complete

Campbell Paper Box Company

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Quality Equipment

AUTOMATIC FEEDERS
VACUUM BRONZING MACHINES
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A Modern Monthly— All About PAPER



THE PAPER DEALER
gives the wanted information on the general and technical subject of

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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases.

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THIS SPECIAL OFFER

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IMPERIAL ENGRAVING COMPANY

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THE SEAL OF GOOD ELECTROTYPES

that give the maximum wear and require the minimum make-ready.

Lead Mould Electrotype Foundry, Inc.

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Reduce Your PRESS-FEEDING COST Anway Adjustable Job Press Gripper

saves 90% of your press-feeding troubles. For Chandler & Price and Old Style Gordon presses. Patented Dec. 7, 1915. Send for descriptive folder and partial list of users.

H. B. Anway, 7038 Stony Isl. Av., Chicago



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MR. PRINTERMAN, our new fan without a wood stick is as easy to print as a card. No sticks or wire-stitching.

You owe it to yourself to write for sample

AD SPECIALTY CO., 108 W. 34th Street, N. Y.

KEYBOARD PAPER

for the MONOTYPE MACHINE

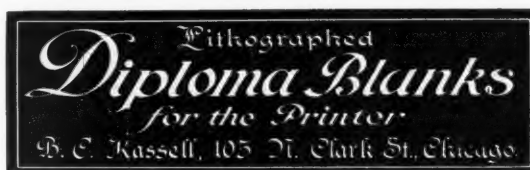
COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue

New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses

R. W. HARTNETT CO., 50 N. 6th Street
Philadelphia, Pa.



OUR LIST OF WISE MEN

Here's another one: The Manz Engraving Co., Chicago, is now using a

"SAFETY FIRST" PORTABLE ELEVATOR

Made Only by

ECONOMY ENGINEERING COMPANY

423 S. Washtenaw Ave.

CHICAGO, ILLINOIS

PAUL BROWN
COMMERCIAL ARTIST
61 WASHINGTON AVE.,
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Model D—for C. & P.
presses only.

The Best Counters

for any purpose are made by F. B. REDINGTON CO., Chicago. The Famous Model D is all steel, absolutely accurate and easy to set and attach. Price \$5.00 each in U. S. A.

Bronze Powder

Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. Specimens and prices on request.

T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

FOR \$20—

You Can Install a Complete While-U-Wait RUBBER STAMP Department in Your Plant.

Requires only eight minutes to make rubber stamps. This machine also turns out perfect HARD RUBBER STEREOTYPES for printing purposes. Send for information at once.

THE BARTON MFG. CO., 89 Duane St., N.Y. City

GUMMED PAPERS CLOTH-LINED PAPERS

are specialties which we have studied thoroughly. They are not merely side lines with us. Let us know your requirements, and information and prices will be forwarded immediately.

Beckman Paper and Card Co., 56 Beckman St., New York

Quality-Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
for CATALOGUES, ADVERTISEMENTS or any other purpose.
GATCHEL & MANNING
SIXTH AND CHESTNUT STREETS
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Anything You Want at the Lowest Price Possible

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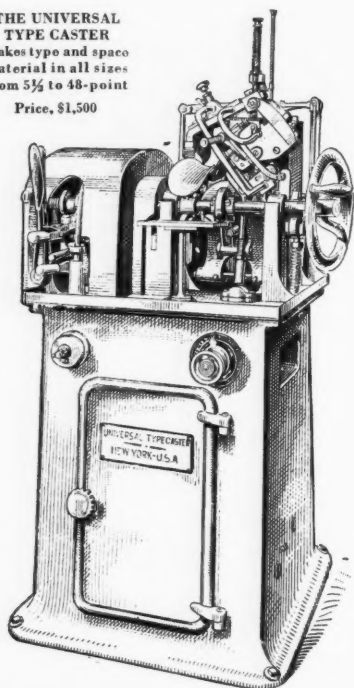
Send for quotations and "SLEDGE HAMMER TEST" descriptive circular. It tells the story.

AMERICAN STEEL CHASE COMPANY

27 Beckman Street, New York, N. Y.

THE UNIVERSAL
TYPE CASER
makes type and space
material in all sizes
from 5½ to 48-point

Price, \$1,500



Quality First

THE quality of the type it produces—that is why the sales of the Universal Type Caster show a steady increase every month, why more machines were sold during 1915 than in any previous year.

If you want to reduce the high labor cost in your composing-room and at the same time improve the quality of your work, then investigate the Universal—"A Quality Type Caster for Quality Printers."

Write to either of the addresses given below for full information about this wonderful machine which soon pays for itself wherever installed. You will be surprised how little it will cost to place it in operation in your composing-room.

Universal Type-Making Machine Company

432A Fourth Avenue, New York
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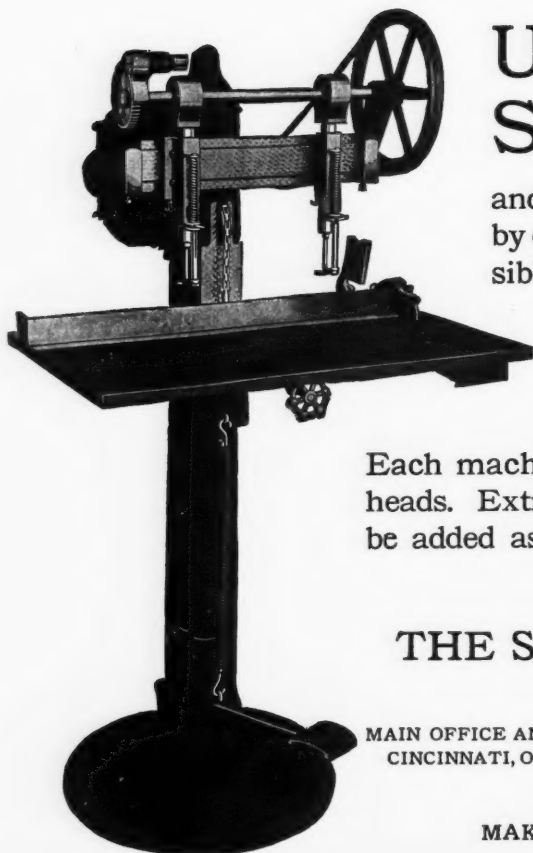
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Every day some Printer loses profitable business because he lacks this initiative. It is well for you to remember that "there is some one, somewhere" who wants that part of the job that you can not do in your own plant.

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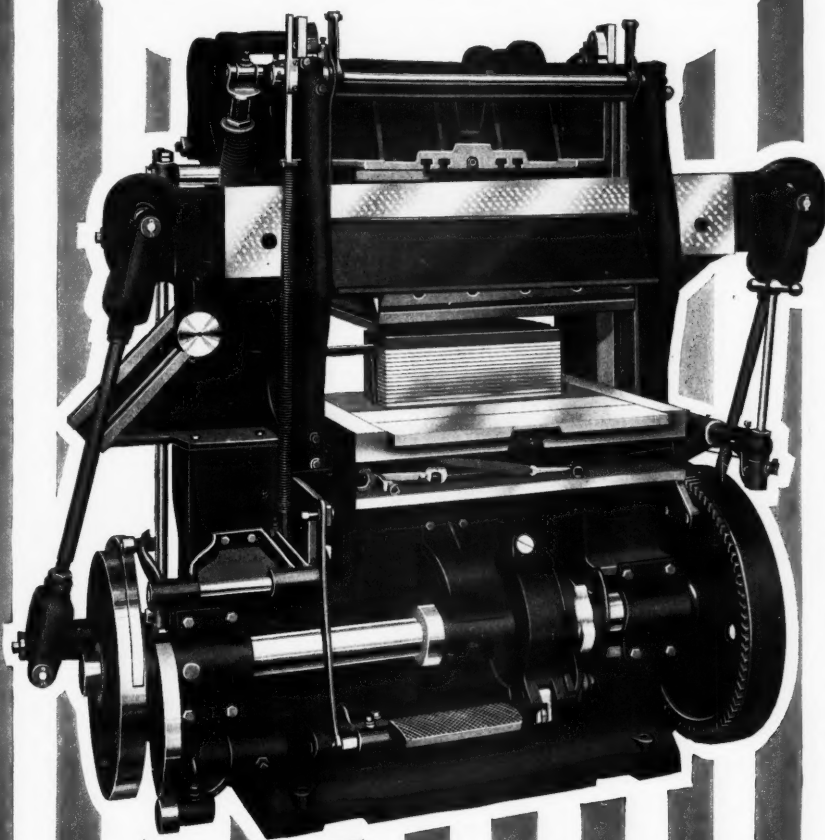
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You surely have a speaking acquaintance with him. He is the old timer, who has been "all through the mill," and knows positively that what he couldn't do when he was "on the job" can't be done.

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"Ever work by Cooper Hewitt Light?"

"No, I never have, and I never will."

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Now what are you going to do with a man who settles questions like that?

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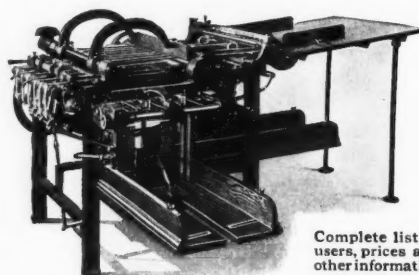
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Combine this speed and simple operation with an unlimited variety of folds, within a range of 6x6 to 22x28, and you have the

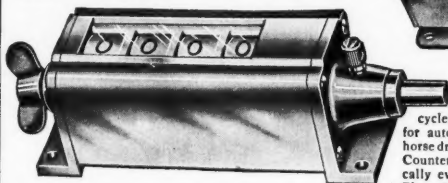
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an inexpensive machine that has no equal at any price.

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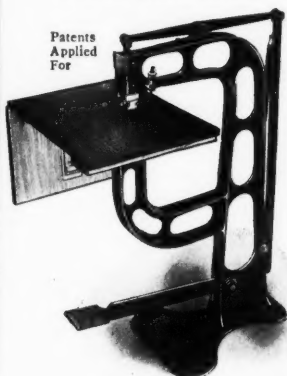
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FOR NUMBERING BLANKS, CHECKS, ORDERS, ETC.

PRICE WITH ONE SIX-WHEEL HEAD \$60



Patents Applied For

The Riteway is the only Numbering Machine built with a full set of Quick Set Gauges and Automatic Inking Attachment. It will produce 50% more work than any other foot treadle numbering machine built, or 25% more than any power numbering machine.

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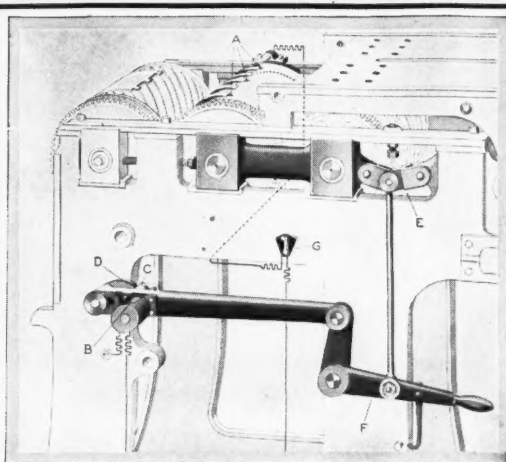
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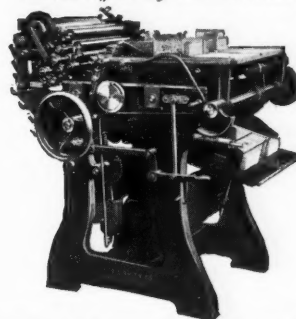
For the general run of commercial work the Stokes & Smith Rapid Rotary Press is rapidly proving its profit-making abilities.

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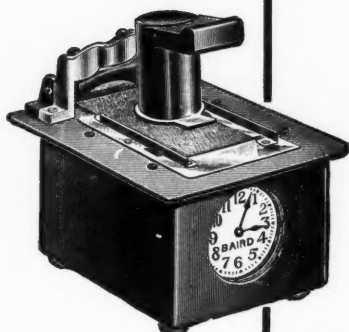
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 Tells how to avoid the pitfalls of failure through faulty cost systems. It has saved many firms from business suicide. A free copy is ready for you. Write for your copy now. **Don't delay.**
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 We have your letter of the 10th inquiring how we like the Baird time stamps which you have installed in our factory. In reply will say, that we are using these in our time keeping department and have found them entirely satisfactory. — RIGAN PRINTING HOUSE, Chicago, Ill.

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Anyhow, write us a letter stating the facts in your case, and we will be glad to advise you—not so much as a seller of linotype education, but rather as a well-wisher of every ambitious compositor.

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There are a large number of these machines in use in all parts of the United States after ten months of selling.

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ever since they were first placed on the market. They have been creating friends, and opening up ways of easy influence for salesmen in a way never thought possible before.

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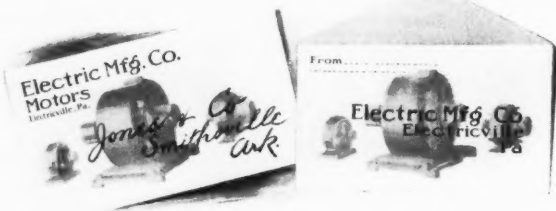
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AMERICAN

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6 Wheels \$6⁰⁰

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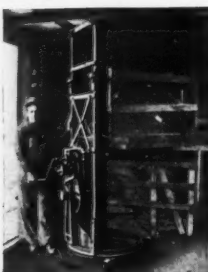
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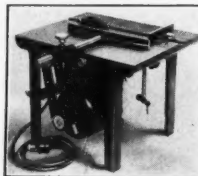
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Quicker
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Sure Enough Metallic Inks

If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more.

We Make All Kinds Printing Inks
Let us figure with you. Our inks are known
for Quality.

The Kohl & Madden Manufacturing Company
626 Federal Street, Chicago, Ill.

BALE YOUR WASTE

Don't burn
it. Dealers
pay well for
paper scraps
if baled. Bale
it with

**SULLIVAN
HAND
PRESSES**



Get Booklet 64-F

SULLIVAN MACHINERY CO.

122 So. Michigan Ave., Chicago, Ill.

METALS

Linotype, Monotype,
Stereotype
Special Mixtures

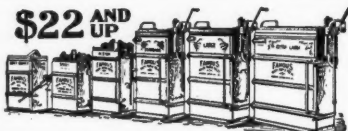
QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. 5 Beekman St.
Chicago New York

\$22 AND UP



\$6 to \$20 a ton is

what you get for waste paper
when you use a "Famous Baler,"
besides you reduce your fire risk.

"Famous Balers" are made by the largest
manufacturers of baling presses in the
world. There are 20 styles to select from,
including hand, electric and steam power.

Find out about our guarantee and ten-day trial offer.

Address J. L. GLAZE, Agent
5032 Calumet Avenue CHICAGO

All GENUINE Hempel Quoins and Keys

Except the "Monarch" Quoins



Show this

TRADE

MARK

SOLD BY ALL REPUTABLE DEALERS

Manufactured exclusively by

H. A. HEMPEL

THE INVENTOR OF THE QUOINS
BUFFALO, N. Y., U. S. A.

NOTICE

After many months of hard experimental work we have perfected a process which enables us to give the trade

**GUARANTEED
NON-STRETCH
CURVED PLATES**

DEMLING BROTHERS

ELECTROTYPERS AND NICKEL-STEELTYPERS
712 FEDERAL STREET, CHICAGO

PHONES: HARRISON 4366, AUTOMATIC 63-048

MIKADO VELLUM PLATE FINISH, INDIA

Another "Profit Producing Printing Paper."
Adaptable for numerous purposes where
something different is desired.

17x22-22 lb. 22x34-44 lb.

Envelopes to match

This paper merits your investigation. Send
for samples.

Parker, Thomas & Tucker Paper Co.

535-539 S. Franklin Street, Chicago

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.

The Carborundum Machine Knife Stone Makes Your Paper Cutter Give Better Service



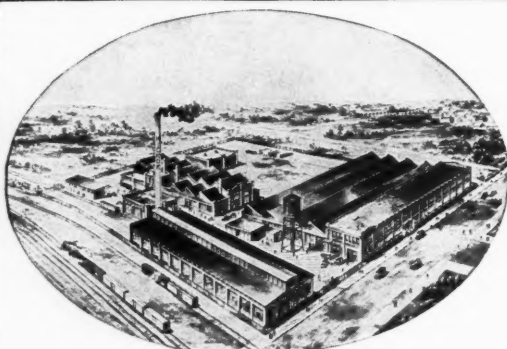
DON'T think that you must have your paper cutter knife reground every time it gets dull. Just give it a few strokes with a Carborundum Machine Knife Stone and see what a keen, smooth edge you have. It gives you an edge that cuts without feathering the stock.

Think of the time it will save. No more taking the knife out of the machine, and waiting a half hour for it to be ground. The Carborundum Machine Knife Stone cuts fast and clean. It keeps your paper cutter knife always ready for business. Every printer will find it an excellent investment.

*Sold by all hardware dealers
Made in two shapes. Retails at \$1.50*

The Carborundum Company

Niagara Falls, N. Y.



ESTABLISHED 1844

HICKOK

This is our new factory, covering 3 acres of ground, which is the last word in a modern factory building. This is the fourth time we have moved in our history of 72 years, each time to a larger building.

PAPER-RULING MACHINES
BOOKBINDERS' MACHINERY

THE W. O. HICKOK MFG. COMPANY
HARRISBURG, PA., U. S. A.

CLINCH IT!

THE STRONGEST BELT JOINT MADE—
Alligator Steel Belt Lacing



"Just a Hammer to
Apply It"

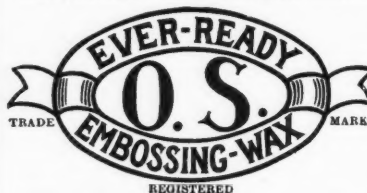
The teeth of the smooth hinge joint clinch through the belt; safest, because strongest; save your time and belting.

A free sample will prove it.

FLEXIBLE STEEL LACING CO.
522 S. Clinton Street, CHICAGO

Save 3 to 5 Hours on Your Embossing Jobs

No more waiting for Embossing Counters to dry. O. S. Ever-Ready Embossing Wax has been used privately over 20 years. It is used without heat, gives better results, and is a great time-saver—as jobs can be run from 2 to 3 minutes after embossing counters are made. O. S. Ever-Ready Embossing Wax is especially adapted for use on Universal Embossing Machines. Send for sample and literature, which will be gladly sent on request.



OTTO SCHMIDT, 34 Lawton St., Brooklyn, N. Y.
Ask your Dealer for O. S. Ever-Ready Embossing Wax. If he can not supply you, send order direct.

NEWS ITEMS from the February 5 issue of the American Printer.

PAPER CHUTE CATCHES FIRE

A panic reigned in the new building of the Homestead Printing Co. of Des Moines, Ia., recently, when fire was discovered in the paper chute that runs vertically through the seven stories of the building. It is thought that some one threw a lighted cigar into the chute.

WILL REBUILD PLANT.

A. P. Haight, owner and editor of the Carter County News plant of Grayson, Ky., which was destroyed by fire recently, announces he will rebuild the News home in a concrete building, and in it will be installed entirely new equipment, including a typesetting machine.

PRESSROOM BURNED OUT.

The plant of the Good-Speed Printing Company of Buffalo was damaged by fire to the amount of four thousand dollars recently. The fire was confined in the pressroom and the rear of the building. The cause is thought to have been crossed electric wires.

You never know when it's going to happen to you

The point is, will you be prepared *after* the fire to combat the clause in your policy that protects the insurance company, by providing for settlement upon a detailed statement of losses? You won't be unless you have a correct inventory made out *before* the fire, and no inventory is as practical, systematic or complete as PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM. This system not only protects you against all fire losses, being accepted by insurance companies as absolute proof and basis for settlement, but it acts as an ever ready reference.

The printing industry of the United States stands fifth in financial importance and sixth in manufacturing product, and yet their average credit rating is eighty-third on the list. The Trade is entitled to a better rating, but does not get it because they can not show the rating agencies and printers' supply houses an inventory of their sound value. PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM is your rating book.

Think of the satisfaction in knowing instantly

the worth of your plant, the source of all purchases, what insurance to carry, what your investment is, how to settle a fire loss. PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM will do this and a great deal more. It will reveal the presence of hundreds of dollars' worth of property you didn't know you had. It will renovate your plant and find enough old, worn-out materials, ready to be sold, to more than pay for the INVENTORY SYSTEM. It is classified, perpetual, and informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year.

Investigate to-day. Start by sending to us for complete information. Ask for testimonials from prominent printers.

THE PROUDFIT LOOSE LEAF COMPANY, Grand Rapids, Michigan, South

Practical and Authoritative Information about—

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for 50c

The new and completely revised edition of the Vest Pocket MANUAL OF PRINTING contains all this information.

This little book fulfills the great need of a technical reference book of convenient size and form, and no pains have been spared to make it comprehensive and accurate but still brief. The greatest care has been taken throughout to include matter of utility only and to reject the obsolete and trivial, so that the work in fulfilling its purpose will not encroach upon the preserves of the regular text-book.

It is invaluable to all printers and their customers.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

"Checks are
money"



Better Business

You are for better business. So are we. Here is a plan for your better business:

Sell National Safety Paper

1. *To make your business larger.*
2. *To hold it fast.*
3. *To increase your profits.*

Here's how it works out:

1. To make it larger. You can go to concerns that have their valuable and semi-valuable stationery printed without due regard for safety and offer them protection against alteration of

Checks	Tickets	Deeds
Drafts	Coupons	Wills
Notes	Negotiable	Contracts
Certificates	Passes	
of Deposit	Money	Mortgages
Pass-Books	Orders	Gift
Receipts	Pay Slips	Certificates

or any other documents which should be non-counterfeitable, distinctive, or alteration-proof. There is a lot of good new business to be got this way.

2. To hold it fast. You can offer your customers — through National Safety Paper — a service of safety that is not obtainable in any other way. Such service holds business.

3. To increase your profits. There is good profit on National Safety Paper — money profit and good-will profit.

Write for more information about this; also for samples of National Safety Paper.

George La Monte & Son

Founded 1871

35 NASSAU STREET

NEW YORK

If You Advertise

You want every dollar of your appropriation placed where it will bring you one hundred cents' worth of effective publicity.

In days gone by, it was often the ablest solicitor who secured the bulk of an appropriation, or advertising was placed because of sentiment, or friendship, or because competitors used certain mediums. The only just basis—circulation, quality and quantity—received but scant consideration. Small wonder that many publishers took advantage of this indifference on the part of space buyers and charged rates out of all proportion to the service rendered.

But this attitude is changing. Advertisers and agents are now buying space as a commodity, and insist on knowing that they are actually getting that for which they pay. But how to be *sure*? That is the problem solved by

A. B. C. SERVICE

(Audit Bureau of Circulations)

The Audit Bureau of Circulations is a national association composed of the largest advertisers and advertising agents in the country. The publisher-members are those who permit the Association to audit their circulation books and make their findings public.

A. B. C. Service gives you cold, hard facts about circulation—quality, quantity and distribution. It assembles figures, checks them, verifies them, puts them in a standardized form so you can analyze them at a glance. You want facts about circulations because they mean well-spent advertising appropriations. You *get facts* from publications which are members of the A. B. C.

The last INLAND PRINTER "A-B-C" statement proves beyond a doubt that this magazine is supreme in its particular field and offers unequaled advertising possibilities to those having anything to sell to the Printing and Allied Trades. Following are a few interesting figures:

Total Circulation February, 1916, 15,002

Proprietors . . . 64.4%	Superintendents . . . 2.4%
Managers . . . 2.2%	Foremen . . . 6.0%
Linotype	U. S. Consuls . . . 2.0%
Operators . . . 3.2%	Libraries . . . 4.5%
Compositors . . . 6.1%	Schools . . . 2.8%
Pressmen . . . 2.9%	Unions . . . 0.7%
Apprentices . . . 0.8%	Miscellaneous . . . 2.0%

MR. RUSSELL WHITMAN, Managing Director of the Audit Bureau, 15 E. Washington Street, Chicago, will gladly supply any advertiser or publisher with full details.

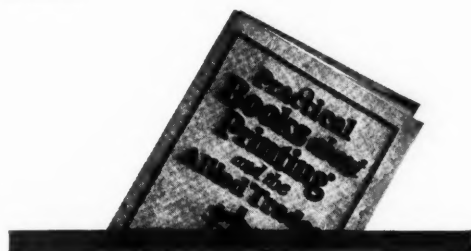
Do you want to get ahead?

If you have an ambition and are really in earnest about it, here's the help you need

What you need is something that other people have learned and something that you can learn from other people. You will have to work to get it, but not anywhere near as hard or as long as if you were the first ambitious person in the printing business. Those who "have been there before," started where you did, got where you want to get, can share with you their laboriously learned "know how." You can not expect to get much help from people in your office or shop, no matter how friendly they may be. You do not like to ask for help or hints or suggestions, and you soon learn that many who know the job best and can tell you right away whether you are right or wrong, can not explain why, so you do not get the reason for what you are to do.

But, by reading good books, you can get what is known about Administration, Composition, Presswork, Proof-reading, etc.—and in each instance the summary is written by one who *knows the subject thoroughly* at first hand and can convey the knowledge to others. There are books that contain practical information you can use for the narrowest and most technical part of the job you want to make good in.

Then there are books of reference that will give you the other sort of help you need—general information on subjects connected with your work, written by men just as expert and accurate as those who write on your more particular specialty. In the printing business, the man who is successful is the one who knows a great deal about Bookbinding, Advertising, Engraving, and the other allied trades.



*Free for
the asking*

This catalogue lists and describes practically all the best books dealing with the printing and the allied industries. The detailed descriptions of each title make it very easy for you to select the books you need—the *right books for study and reference*. Send for your copy to-day.

THE INLAND PRINTER CO.

632 SHERMAN STREET
CHICAGO

1729 TRIBUNE BUILDING
NEW YORK

A Good Suggestion—*Read It*

The vast majority of engravers' proofs are pulled on high-grade coated paper, but few jobs are printed on such superior stock. The wide-awake printer will send along a sample of stock when ordering special inks, so that the ink maker may meet the requirements intelligently.

SINCLAIR & VALENTINE CO.
NEW YORK
Printing Ink Makers

BOSTON
PHILADELPHIA

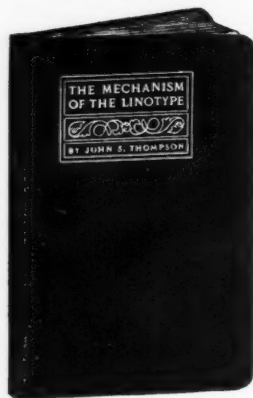
CLEVELAND
CHICAGO

BRANCHES AT

WINNIPEG
TORONTO

BALTIMORE
ST. LOUIS

*You can get a thorough understanding of the
Linotype Machine in all its parts from this book*



275 pages. Size, 4 1/4 x 7.
Leather binding. Price, \$2.00.
Postage, 10 cents extra.

The Inland Printer Co.
632 Sherman Street, CHICAGO
1729 Tribune Bldg., NEW YORK

THE MECHANISM OF THE LINOTYPE

By JOHN S. THOMPSON

The subject matter in this book, first published in serial form in *THE INLAND PRINTER*, has become the standard reference work on the subject of the Linotype machine. The present revised edition embodies all the improvements made in the Linotype to the present time. It is used as a text-book in The Inland Printer Technical School, and as such its practices and teachings have been thoroughly tested and found good. For a thorough understanding of the Linotype machine in all its parts this book has no equal. It will be found invaluable by the experienced operator as well as the novice.

CHAPTER HEADINGS

Keyboard and Magazine; The Assembler; Space-band Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise-Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; List of Adjustments; Definitions of Mechanical Terms; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Nine, Eleven and Twelve; Erecting Machine; etc.

You Paid for a Full Equipment

of the Hancock Type Tie-Ups several times last year, but did you get them? You did not. You can not afford another such loss this year.

THE HANCOCK TYPE TIE-UP

makes every thirty seconds do two minutes' work. Pays for itself, in time saved, every four times it is used. Thousands now in use. *Once Around Does It.*

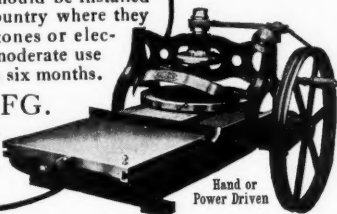
\$7.50 per 100. Special prices for 1,000 or more

H. H. HANCOCK, Naker, Lynn, Mass.

THE TYPE-HI PLANER

G. F. Simpson, President of The Onondago Press, says:—It is, without any question, one of the greatest labor-saving machines we have ever brought into our pressrooms and it should be installed in every plant in the country where they use wood-block half-tones or electrotypes. With but moderate use it will pay for itself in six months.

**TYPE-HI MFG.
CO. (Inc.)
SYRACUSE,
N. Y.**



"What it does" is told in a booklet, a copy of which you ought to have.

Hand or
Power Driven

BOOSTING YOUR SALES

On the
PACIFIC SLOPE
and

PHILIPPINES-HAWAII
and the FAR EAST

From British Columbia
to South America
From the Mississippi
to California

China
Japan
East Indies

CAN BE DONE MOST EFFECTIVE- LY AND MOST ECONOMICALLY

Through the columns of The **PACIFIC PRINTER & PUBLISHER**. ¶ The only printing trade paper in the Pacific West. ¶ The only trade paper with a circulation in the printing offices of the **ORIENT**.

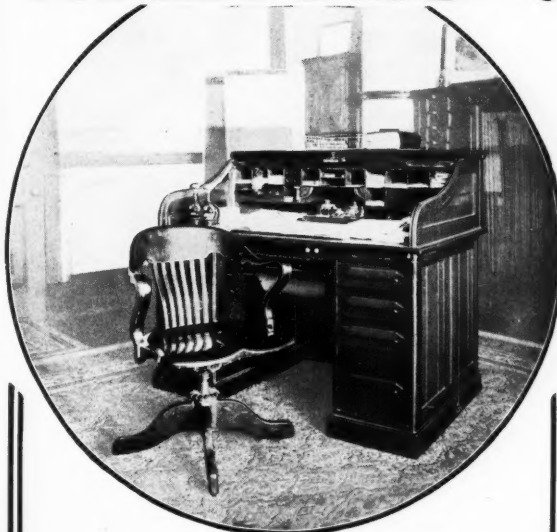
NOW IN ITS EIGHTH YEAR

We solicit your correspondence.

PACIFIC PRINTER & PUBLISHER

440 Sansome Street, San Francisco, California

WANTED!



Advertising Men with a Knowledge of Printing

Good Advertising positions await the man with a knowledge of printing. Any ambitious printer can learn advertising through the help of the International Correspondence Schools, and so make his printing knowledge a stepping-stone to still greater success.

The great Advertising Course of the I. C. S. is particularly arranged for the printer. First it teaches him the real science of type and layouts—explains how to write copy—how to lay out and write catalogues and booklets—tells how commercial illustrations are made and how advertising is done by big advertising agencies and national advertisers.

This knowledge not only fits the printer for good advertising positions, but will actually make his printing service more efficient, because a printer who knows advertising is better equipped to do big work than one who does not know.

I. C. S. training comes to you in your own home and spare time. The cost will be arranged to suit **you**. When you write to learn how this course will help you, you go to no expense and place yourself under no obligation. Fill in the attached coupon **to-day** and learn all about it.

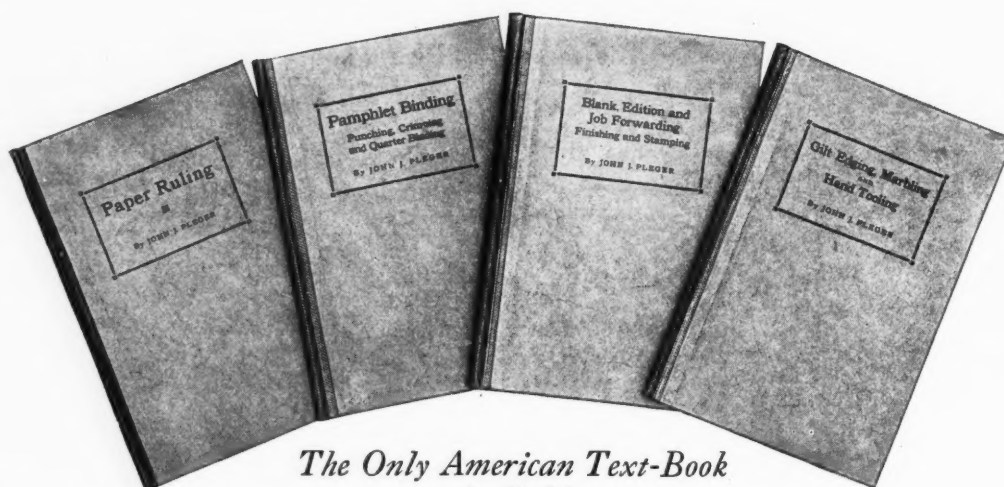
International Correspondence Schools Box 7703, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name

St. and No.

City State



*The Only American Text-Book
on the Subject*

BOOKBINDING and Its Auxiliary Branches

JOHN J. PLEGER, the author, is the first and only man in this country who has written a complete text-book on binding that covers the subject in all its phases. Being an advanced exponent of the art, he has given the trade a concise and comprehensive work that will prove of great interest and value to all who peruse its pages.

The fund of information it contains will appeal to the employer as a ready reference, especially when the time comes to consider the purchase of new and additional equipment.

It will prove a great boon to journeymen and apprentices in their work and offers valuable assistance in broadening opportunities for better employment and remuneration.

The "care of books" is a subject Mr. Pleger covers thoroughly, for the benefit of librarians and others who have such responsibilities.

The work is issued in four volumes as follows:

PART ONE.—Paper Ruling. 22 illustrations. Price, \$1.25.

PART TWO.—Pamphlet Binding, Punching, Crimping and Quarter-Binding. 37 illustrations. Price, \$1.50.

PART THREE.—Blank, Edition and Job Forwarding, Finishing and Stamping. 129 illustrations. Price, \$2.00.

PART FOUR.—Gilt Edging, Marbling and Hand Tooling. 29 illustrations. Price, \$1.25.

Complete set, \$5.00 net. The separate volumes may be had each at the prices shown.

THEY SPEAK WELL OF IT

"The work will prove helpful alike to expert and the novice. . . . Thousands of printers everywhere can be greatly aided through the study of Parts I and 2."—*The Printing Trade News*.

"We heartily recommend these books."—*American Printer*.

"The printing and bookbinding trades are under a debt of gratitude to John J. Pleger. . . . This 'library' for bookbinders, for such it is, supplies a need that has been felt by many who desired to perfect their knowledge of one or more branches of this essential allied trade of the printing industry."—*Printer & Publisher*.

"We looked through the books very carefully with considerable interest and congratulate you on the excellent work you have produced."—*R. R. Alloway, Editor, Printer & Publisher*.

"The books are especially adapted to the needs of the printer who is required to do a little binding, and will prove especially profitable to that large class of employers who hold membership in the International Typographical Union."—*Typographical Journal*.

"We know of no other text-books on bookbinding that are equal to these for instructiveness, whether to the more expert or to the learners. They are especially valuable to printers who have to rely upon others to operate their binding departments."—*American Bulletin*.

"Those interested in perfecting themselves in the various branches of bookbinding will find the books of exceptional value."—*Master Printer*.

"Worthy of the highest commendation. . . . The books are valuable to librarians in the plain exposition of processes, and will be a valuable aid in making specifications for binding, as well as a safeguard for the results desired."—*Public Libraries*.

THE INLAND PRINTER CO. 632 SHERMAN STREET, CHICAGO
1729 TRIBUNE BLDG., NEW YORK

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PROGRESS-PROSPERITY

Thirty-two years ago, THE INLAND PRINTER was introduced to the trade. It declared for progress at the start, which compelled the attention and support of the trade.

Because of its methods, THE INLAND PRINTER has made greater progress than any other journal in the field, until it is to-day admitted to be the leading journal in the printing and allied industries.

In the years that it has been a vital factor for progress, it has become firmly entrenched in the hearts and shops of thousands of printers.

In the box we show the circulation figures of THE INLAND PRINTER and show its distribution throughout the country. A glance at these figures will suffice to show its circulation supremacy, and it will be interesting and significant to note that 2,500 of THE INLAND PRINTER's subscriptions have been added within the past two months—the result of a recent campaign—and they are still coming in on the average of 100 per day.

Its readers include the most prosperous men in the trade, and THE INLAND PRINTER has had a large part in their growth, as these men themselves will testify. THE INLAND PRINTER feels justly proud of

the fact that it has done the trade good service. Its power and influence are increasing daily, which means that it will be of greater service in the future, to the individual worker and to the trade as a whole, than it has been in the past.

CIRCULATION

TOTAL February, 15,002

New England States,	958
North Atlantic States,	2,874
South Western States,	902
South Eastern States,	427
Middle States, . . .	6,969
Western States, . . .	1,284
Canada,	797
Alaska, etc., . . .	65
Foreign,	726

The large and rapid increase in the circulation of THE INLAND PRINTER shows the generous support the trade has given it.

The circulation of THE INLAND PRINTER indicates beyond question that it occupies *first place* in the hearts of the progressive printers—the men who read and study.

This could not be unless THE INLAND PRINTER had done things—big things. By making its pages more interesting,

more valuable and more progressive—therefore more useful to the printer—it has outstripped from the start all of its contemporaries.

THE INLAND PRINTER was and is able to do this because it is the oldest in the field, its editors and contributors are masters in their particular branches, and their ideas and opinions bear the stamp of authority. Its closeness to the trade gives THE INLAND PRINTER the opportunity, which it uses well, to draw upon vast information, and bring to the attention of its readers those things that vitally affect and interest all of them.

The trade is not the only gainer by this. It is good for the manufacturer, the man who has machinery and supplies to sell. It gives him an insight into the inner workings of the trade, and enables him to realize and more intelligently cater to the needs of the progressive printer, who is ever on the lookout for up-to-date equipment.

So, while THE INLAND PRINTER is mighty proud of its circulation supremacy, it is only proud because it is an endorsement of the aims and ambitions of THE INLAND PRINTER to be of use to the printer and promote the progress and prosperity of the trade.

A magazine with the following that THE INLAND PRINTER has is bound to bring results to the advertiser. Why not let us talk to you about a conservative publicity campaign?

THE INLAND PRINTER, CHICAGO

632 SHERMAN STREET
H. S. BROWNE, Business Manager

MEMBER
AUDIT BUREAU OF CIRCULATIONS

Compositors!

Have you reached your Dead-Line

¶ Are your opportunities limited because of the limitations of your ability?

¶ Do you "stand back," plodding along on mediocre work or reprint, while the really good work is handed to the "expert" whom good taste, study or experience has endowed with ability to plan in advance for results which are sure?

¶ This expert may not have studied the I. T. U. Course, profiting by the long letters of constructive criticism on his lessons, but, if not, he is abundantly blessed with that priceless endowment—good taste.

¶ For those not similarly endowed, a means of attainment is furnished by the I. T. U. Course, and hundreds of ambitious compositors have found it a stepping-stone to better and more interesting work with a corresponding increase in wages.

STEP OUT OF THE REPRINT CLASS

¶ Learn the joy of living when engaged in the production of better grades of work.

¶ The first step in that direction is to write for particulars.

Terms: Complete course of 37 lessons \$25 cash or \$30 in instalments of \$2.50 with application and \$1 a week till paid. The short course in punctuation is sold for \$10, \$2.50 down and \$1 with each lesson.

Your Dead-Line
is not impassable

The
I. T. U.
Course

will help you over

The I.T.U. COMMISSION

632 Sherman Street, Chicago, Ill.



Crane's Ladies' Stationery.
Of well-known Merit
Yield a Profit to Dealer
Sold by Booksellers
and Stationers
Z & W M CRANE
Dalton Massachusetts USA

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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THE SCOTT ROTARY OFFSET PRESSES

Are Money-Making Machines

Printers Awake and See

the wonderful results obtained by the Offset method of printing. There are opportunities still waiting for those who are progressive enough to go out of the beaten paths and take up new methods of producing illustrated printed work.

The Scott Offset Perfecting Press

is the money-maker for the progressive printer who installs it. It will print eight-page magazines at a speed of twenty thousand per hour, sixteen-page magazines at ten thousand per hour, and thirty-two-page magazines at five thousand per hour, delivering the product folded to page size.

The Scott One-Color Rotary Offset Press

requires no introduction to the trade. It is the one standard machine that made color-printing by this process a commercial success. Look around at the samples of offset colorwork and you will find, in most cases, that they were printed originally on Scott Offset Presses.

The Scott Two-Color Rotary Offset Press

is the latest creation of our factory. It prints sheets up to forty-five by sixty-five inches, runs as fast as a single-color press, is fitted with all the devices that make for good printing, and it will prove to be a money-making machine wherever installed.

COMMUNICATE WITH US IF INTERESTED IN OFFSET PRINTING

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Originators

Improvers

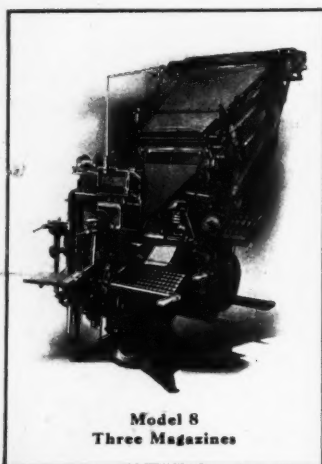
Developers

Every year for more than thirty years has seen marked improvements in Linotype machines.

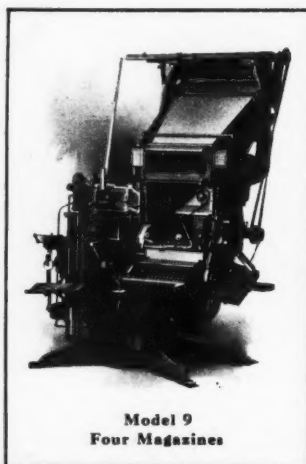
From the earliest model to the present Quick Change Multiple Magazine Linotypes the growth and development of "The Linotype Way" has always kept pace with and even anticipated the demands of the printing industry for composing machines adapted to its requirements.

Step by step the Mergenthaler Linotype Company has improved and developed its machines until the acme of perfection has been reached in

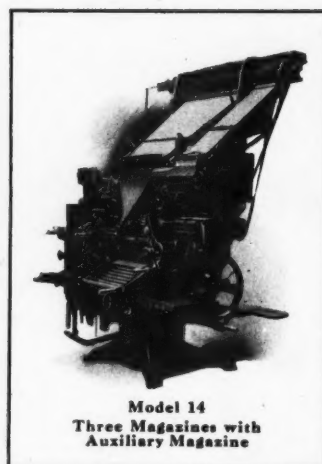
Multiple Magazine Linotypes



Model 8
Three Magazines



Model 9
Four Magazines



Model 14
Three Magazines with
Auxiliary Magazine

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO
1100 S. Wabash Avenue

SAN FRANCISCO
646 Sacramento Street

NEW ORLEANS
549 Baronne Street

TORONTO: CANADIAN LINOTYPE, LIMITED

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